

The ART NEWS

ESTABLISHED 1902

VOL. XXXII

NEW YORK, NOVEMBER 11, 1933

NO. 6 WEEKLY



"CHRIST EN BANLIEUE"

GEORGES ROUAULT

Included in the exhibition of twenty important paintings by this artist now on view at the Galleries of Pierre Matisse, New York.

PRICE 25 CENTS



"CORA"

By NICOLAI FECHIN

Exhibition of Recent Paintings by

NICOLAI FECHIN

November 14th to 25th

This is the first showing in the East of the work of this famous artist since he made his home in New Mexico over five years ago.

Mr. Fechin's startling technique, his gorgeous color and his individual style have made him one of the most interesting painters in this country. This exhibition presents a new step in his career and will be of equal interest to artists and laymen.

NOVEMBER CALENDAR

AT FIFTH AVENUE BRANCH

November 20th to December 2nd

Paintings by EUGENE HIGGINS, N. A.

Paintings by PAUL TREBILCOCK

AT 15 VANDERBILT AVENUE

Through the 18th

Exhibition of VIOLET OAKLEY'S "Miracle of Geneva"

November 14th to 30th

Water colors by ELEANOR CUSTIS

November 14th to 25th

Paintings by NICOLAI FECHIN

November 20th to 25th

Works by Fellows of the AMERICAN ACADEMY IN ROME

Evening of November 23rd

Founders' Exhibition Drawing

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The ART NEWS

ESTABLISHED 1902
S. W. Frankel, Publisher

NEW YORK, NOVEMBER 11, 1933

VOLLARD COLLECTION EXHIBITED AT KNOEDLER'S

Rousseau's "The Dream" and Significant Cezannes Feature Benefit Display For Public Education Association.

By MARY MORSELL

Mr. Etienne Bignou has brought so many fine exhibitions to this country that we have undoubtedly come to expect the impossible. And the very name of Vollard has also so whetted our appetites that we approached the current show at the Knoedler Galleries with extravagant expectations of, let us say, some four or five Cezanne still lifes illustrating various phases of his development; at least two or three figure pieces and a few landscapes thrown in for good measure! In the Renoir group we confidently anticipated a galaxy of figure studies of the master's finest period, such as met us in the loan show of the artist's work held at the same galleries some three years ago. The loud blasts of publicity that heralded the arrival of the collection were, in a certain measure, responsible for this high pitch of anticipation; but, nevertheless, common sense should have pointed out the nature of the error.

It is patently unfair to allow such a disappointment to blind us to the true value of the collection, which a second visit to the show undoubtedly reveals. Mr. Bignou himself, in his introduction to the catalog, states with moderation and justice that some rare canvases of quite unknown periods are the *raison d'être* of the show. But we suffer from being over-indulged, for instance, by the continuous series of superb displays at the Modern Museum, in which every work has been carefully culled from the foremost public and private collections of the world to illustrate its creator's powers at their height. All the more reason, then, for us to realize this important distinction, and divorce ourselves from a stubborn insistence on brilliant show-pieces, if we are to appreciate paintings that reveal the Continental love of intimate qualities in art, rather than a mere intrinsic "importance."

Since Cezanne's "Grandes Baigneuses," which we illustrate, has already been claimed by the Barnes Foundation, it remains for Rousseau's "Le Rêve" to carry off the individual honors of the show and greet the visitor on arrival. This brilliant poem, together with several fine Degas and a vivacious Mary Cassatt, constitute an inviting introduction to the two main groups devoted to Renoir and Cezanne. The Renoir room is extraordinarily weak, save for two fine landscapes and an early still life and a portrait, but in the gallery devoted to Cezanne, a number of landscapes reveal the master of Aix in phases which are almost completely unknown to the American collector. Portraits of Vollard by Renoir, Rouault and Bonnard, two highly amusing Derains of the fauve period and an early Vlaminck round out the display.

Rousseau's "Le Rêve," which Mr. Bignou characterizes as "the finest example of a pastoral and popular poem which the XXth century in France has given us," is indeed a superb decoration. It is full of that special magic of line, texture and color, which the douanier found in the world of his inner imaginings, as a solace for the dreary round of his bourgeois life and



"LES GRANDES BAIGNEUSES"

This canvas, which is generally regarded as one of the three finest works by the master, has recently been acquired by the Barnes Foundation from the Ambroise Vollard collection.

By CEZANNE

commonplace duties. The gorgeous pattern of closely laced tropical foliage and flowers, the strange beasts and birds of the jungle, the nude female figure to the left and the musician in the center playing silent melodies are all wrought into an exotic tapestry of remarkable splendor.

Entering the Cezanne gallery, one finds, on the other hand, canvases of predominantly small size, and, with the exception of "Les Grands arbres" and the powerful "La Montagne Sainte Victoire" landscape of 1902, which we illustrate, there is little that is monumental in style. However, we are compensated by having an almost unique opportunity to study the master's development in landscape from the early date of 1865 down to the first years of the present century. And those who wish to know Cezanne in all his phases will find to their delight several works which are unexpectedly lyrical. Few of us are acquainted with this more intimate spirit of the master. Yet in two little Normandy farmyard scenes we find a very ecstasy of sparkling emerald green, while in the later "La Montagne Sainte Victoire," of 1899, the unremitting struggle to attain solidity is almost forgotten in sheer joy over the blue-green leafage of the trees flanking his favorite mountain.

Although less beautiful, two unusual paintings done in 1897 of the great red rocks in the neighborhood of Aix are of special interest because they, too, represent a Cezanne that is new to America. Two other works, which we reproduce in this issue, rank among the finest things in the exhibition and illustrate still other phases of the master's approach to landscape. The very early paintings are chiefly notable as a fascinating chapter in our historical survey. "La Tante Marie," with its heavy, if somewhat clumsy use of the palette knife, bespeaks future strength in no uncertain terms and "L'Eglise du Village," in its somber grays, browns and blues, shows the long road that Cezanne traveled to his later mastery of color. "Les Deux Enfants," the first canvas from Cezanne's brush, is scarcely more than an amusing note, which

Nelson Art Gallery Sets December 10 As Date of Opening

KANSAS CITY.—The brilliant opening of the William Rockhill Nelson Gallery of Art in Kansas City, which has been long anticipated by the art world, will take place on December 10, on which date there will be a formal reception for members. The gallery will be opened to the general public on December 11. The Art News will publish on December 9 a special issue devoted to the new gallery and its collections.

lends a humorous touch to the exhibition. The absence, of course, of any fine still life or characteristic figure painting of the great period is disappointing, but as we have said before, publicity perhaps aroused too great expectations.

The Renoir room is less rewarding, and only some five or six canvases are to be found which really embody any vital sparks of the master's art. There are too many "soft" paintings of the late period and the two large figure pieces from the eighties are quite lacking in that sensuous melting of tone and superb mastery of texture which we know in the Renoir masterpieces of this era. And sad to say, memories of Knoedler's superb show of some three years ago kept fleeting across our vision.

Of the canvases which for one reason or another claimed our attention, there is an early portrait of the artist's father which, though quite untypical of Renoir's later style, is remarkable for its powerful characterization and vigorous brushwork. Then, turning to the

(Continued on page 4)

Art of Courbet and Delacroix Exhibited at Marie Harriman's

By LAURIE EGLINGTON

The loan show at the Marie Harriman Galleries brings together, probably for the first time in history, those two giants of the XIXth century, Delacroix and Courbet. The emphasis would seem to fall in this review on the first of these, perhaps because of the wider representation given to the various phases of the master's development or, more potent still, the smaller opportunity that has been offered in New York to know him more intimately than one can from reproductions. In fact, in spite of American collections having been for many years rich in fine examples of Delacroix's *oeuvre*, especially the Walters collection in Baltimore, the only exhibition previously held in this country is that of the Chicago Art Institute in 1930.

Courbet, on the other hand, has received more justice at our hands, both in the collections of the Metropolitan and in the loan show held at the same museum in 1919. True, we still have to go to the Louvre to see two of his masterpieces, the "Enterrement" and the "Atelier," while Smith College holds fast to a third, the greatest Courbet in America, "La Toilette de la Mariée." Let it suffice for the moment to say that the present display shows three works of early period—a romantic self-portrait, a famous figure-piece and a nude study—as well as still lifes and some half dozen landscapes.

Delacroix, however, linked by his own devotion so firmly to the past, namely, Tintoretto, Veronese and Rubens, and destined by his adoption of a divided palette and use of color to achieve form to play an ancestral role to Renoir, Mo-

net, Pissarro, Sisley, Seurat and even Cézanne, holds a unique position in the history of art, in view of which it is to be wondered why the Museum of Modern Art has not long ere this given us a comprehensive survey of his work. One likes to play with the idea of what Mrs. Dale would do with such an opportunity to demonstrate influences on a grand scale! We are, however, very grateful to Mrs. Harriman for presenting this carefully selected group whereby glamour is unobtrusively lent to the opening weeks of the season.

One of the earliest Delacroix's in the show and at the same time one of his finest paintings is the "Convulsionnaires de Tanger," exhibited in the Salon of 1832 and loaned by the present owner, Mr. Louis W. Hill, of St. Paul, Minn., to both the Chicago and Paris exhibitions devoted to the artist in 1930. Reproduced in all the standard publications of the artist, it has adorned many distinguished private collections. Indeed it might well, for it is an amazing picture which rewards the patient observer with an insight into some of the qualities which constitute Delacroix the great showman of the century. Nor is this any disparagement of the greatness of the artist, as anyone will realize who has a conception of the gigantic task that devolves on all engaged in rendering a drama on the stage—actors, director, scenic artists, lighting experts and all. And here we are given the sum of all these, that ordinarily is the labor of months, conceived and executed by one man in the space of some fifteen square feet and in the incredibly short time that it took him to brush in with lightning strokes the completed vision created by his fecund imagination.

Continuing the analogy of the stage,

(Continued on page 4)

Show of Delacroix's And Courbet's Art At Marie Harriman's

(Continued from page 3)

Delacroix brings on his actors in the most masterly fashion, introducing them always from an angle, usually, as in the present instance, from the right wings. The pressing crowd advances like a wave. Rising to a crest and breaking in the leaders in the foreground, the figures are alive with passion transmuted into twisted movement, exaggerated, yet prevented from breaking the bounds of the canvas or becoming restless, by the rhythmic recoil of the wave, marked by the turned back of the man in red in the center and echoed in the half-turned figures that balance the composition on both sides. An admirable contrast, both of color and movement, is given by the immobile man in gray cape and hood on the left and the statuesque quality of the equestrian off center to the right. And what a feast of colors, with the forms they create hardly less remarkable! Take, for instance, the superb painting of the blue flag, dominating the scene as the moon the sea. . . .

Then let us turn to another important canvas loaned by the same collector and featured in many publications as well as in both exhibitions before mentioned, "La Perception de L'Impot Arabe." Signed 1863, this is Delacroix's last large canvas, painted shortly before his death, being a larger version of the same subject treated in 1856. As drama it has a Shakespearean flavor, yet in the realistic details of the carnage it mingled for a fleeting moment with memories of the amazing description of a bridge wreck written by Lawrence, which he staged so cold bloodedly. The interest is concentrated however, in the magnificent bulk of the fallen horse, who raises his head to look at his grief-stricken attendant kneeling beside him with a force that conveys that, though wounded in the flesh, his spirit is indomitable as that of Delacroix himself. Viewed as a whole, the movement is seen to lead in characteristic serpentine line to this small scene in the foreground, painted with a vigor and building of color upon color that characterized the master's later development and produced such magnificent though restrained effects.

In the earlier group, painted about 1835-38, Mr. Josef Stransky has loaned, through the courtesy of the Worcester Museum, two magnificent canvases, "Joueurs d'Echecs à Jerusalem," featured in the Chicago and Paris 1930 exhibitions, and "Desdemone Maudite par son Père," which was also seen by many New Yorkers together with the first-mentioned work in the brilliant opening exhibition of the new Worcester Museum in the spring of this year. The red of the father's robes in this latter canvas mounts like a flame vivifying the already dramatic gesture. The expression of the body is again amazingly felt in the cross-legged figures engaged in a heated game of chess in the first mentioned painting. Earlier yet is the "Portrait de Mlle. de la Boutraye," from the collection of Mrs. Howard Eells, Cleveland, Ohio, which shows the influence of Reynolds. This simple presentation of a young girl with high massed brown hair and wide sleeved cream color blouse is beautifully set off by the equally simple rosary tucked into the sash of soft rose and blue that encircles the waist.

Two panels depicting altogether six scenes of religious and mythological character, loaned by Mr. Adolph Lewsohn, are the studies for decoration of the library of the Palais Bourbon and recall that Delacroix, during the years 1838-47, was the recipient of several orders for murals. These being unfinished sketches reveal much of the artist's method and will be of special interest to artists and those occupied with the problems of execution.

The "Nu Male," of 1853, coming from the collection of Douglas H. Gordon Baltimore, arrests by its conception and treatment of the Christ-like subject, recalling the spirituality and simple presentation of mediaeval painting. The "Lion devorant un Chevreau" brings us somewhere within the last twelve years of the artist's life and is an amaz-



"LA MONTAGNE SAINTE VICTOIRE"

By CEZANNE

Shown in the exhibition of the Ambroise Vollard collection, now on view at Knoedler's.

ing rendition of this famous theme. The whole interest is concentrated in the central figure of the lion, in which the movement, it would seem, begins with the taut spring of the tail, advancing along the body of the animal until it reaches its climax in the great head and, in particular, in the action of the heavy relentless paws holding down the mangled body of the kid, and the mouth twisted to its gruesome purpose. The climax is heightened by touches of a grayish white that increase the effect of the ghastly orgy in a manner that no use of red could have achieved.

"La Leçon d'Equitation" is as remarkable for the beautiful blue-green landscape extending far back into the distance, as for the masterly handling of the figures in the foreground, which scene is characterized by a perfect confidence existing between man and horse and a superb relaxation to be observed in the figures of the onlookers.

One painting there remains to mention of the artist's later period, the "Muley-abd-el-rahaman, Sultan du Maroc," painted in 1862 and loaned by Mr. Cornelius Vanderbilt to this showing, as to the previous ones three years ago in Chicago and Paris. The group is completed by the "Chefs Marocains," coming from a dealer, and "Le Christ sur le lac de Genesareth" from the collection of Mr. and Mrs. Walter Pach—the latter a smaller version of the same subject in the Havemeyer collection at the Metropolitan.

Turning to the Courbets after this long absorption in Delacroix, one is at once struck by a contrast in presentation. The Courbets for the most part seem to have grown imperceptibly, and to defy, as it were, attempts to analyze their exact manner of arrival.

What a masterpiece is the "Effet de neige: chasseur tirant un cerf," immediately evocative of all the feelings induced by the rarified yet strangely

Dr. W. R. Valentiner Back in New York For Several Weeks

Dr. W. R. Valentiner, who has been in Europe for some time past, has just arrived in New York. He will remain in this city for several weeks and is staying at the Gladstone Hotel.

warm atmosphere which comes with the first fall of snow, that seems not only to rest in the air on the way to earth, so palpable it is and so all embracing, leaving only a few brown and gold leaves uncovered as it reluctantly melts in the warmer air. The soft blue of the French sky seems to be caught up in the depths of the stream and reflected in the light on the snow, the beauty of which is infinitely enhanced by this warmth of color. Quite subordinate to the dominant interest in landscape is a small huntsman drawing bow at a deer which, wounded in the act of leaping, seems to be a poem of suspended motion, in feeling reminiscent of Wordsworth. Again Courbet's superb use of white is seen in "La Femme au Chat," loaned by Mr. Joseph Stransky through the courtesy of the Worcester Museum. Here the snowy cat, sleeping on the breast of the young girl, is redolent of the very essence of its kind, the fur being brushed in with delicate strokes like those made by the very tongue of the animal itself. The blurred treatment of the face is entirely subordinated to this delicious sympathy in white.

DUVEEN BROTHERS

PAINTINGS PORCELAINS
TAPESTRIES OBJETS d'ART

PARIS NEW YORK LONDON

Ambroise Vollard Collection Now at Knoedler Gallery

(Continued from page 3)

portrait of Vollard as a Toreador, done when Renoir was an octogenarian, one cannot but marvel at the old man's eternal gusto, at the joy of his pinks and greens and the sturdy rendition of form beneath the elaborations of costume and accessory. Among the landscapes, there are two which are outstanding—a scene along the Seine, done in 1889, in which the rich use of blues and greens is heightened by an unusually solid feeling for form and the more typical "Le Village d'Essoyes" of 1894, where the pinkish purples and the delicate greens blend in exquisite harmonies. As a charming artistic curiosity, the still life with bouquet, which shows the influence of Renoir's work at the Sèvres manufactory, is not to be missed.

These constitute the major groups in the exhibition. Returning again to the foyer, dominated by Rousseau, one enjoys most among the Degas, the hunting scene which we reproduce in this issue, where the autumn hills, the spirited horses and the rose-coated riders are painted with an astonishing feeling for spacing and color accent. The magnificent portrait of the artist's son, done in 1860, which we also illustrate, certainly has more than a promise of greatness, while "Le Joueur de hautbois" of 1885, epitomizes Degas' telling suggestiveness of line.

Mr. Bignou, in his introduction, stresses especially that through this collection certain essentially new and fundamental aspects of the evolution of leading XIXth century painters are presented to the connoisseur. If the show is visited with this fact in mind, rather than with the expectation of a series of breath-taking masterpieces, it will yield its true values.

Space forbids extended comment on the fine landscapes, which illuminate several phases in the artist's development. Mr. Joseph Stransky has loaned, through the courtesy of the Worcester Museum, "Les Sources de la Loire" and "La Vallée d'Ornans," while from the Phillips Memorial Gallery, Washington, comes the beautiful "Paysage Méditerranéen." A landscape loaned by Miss Edith Wetmore, the self-portrait formerly in the collection of Puvion de Chavannes, contributed by a dealer, and a still life from the collection of Mrs. J. Watson Webb complete the Courbet group.

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EXHIBITIONS IN
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MODERN DRAWINGS

Wildenstein Gallery

The College Art Association, with the cooperation of the Wildenstein Galleries, emphasizes the point so often justly made by Mr. Cortisoz by bringing to New York the exhibition of drawings by modern European and American artists that was so successfully shown at the recent opening of the new Springfield Museum. With regard to the current display it should be widely known that the manner of presentation, though admittedly unfortunate, was due to the impossibility of using nails on the wall, and the consequent necessary substitution of an unwieldy hanging device and the use of cellophane instead of glass. Such a task surely calls for sympathy rather than criticism.

The show represents the work of so many modern artists of various countries that it commands keen interest, even though in some instances the examples chosen do not seem to do adequate justice to the artists concerned, to wit, Hirsch, Biddle, Matisse and Van Gogh, to mention only a few outstanding cases. Nevertheless, it is a little commentary on the show as a whole that this reviewer was so absorbed by the display and so impressed by the lighting of the galleries as to think the sun was shining when it was already after five!

Among the Americans, I particularly enjoyed "The Meal," by George Bellows, from the collection by A. Conger Goodyear, an admirable bit of characterization, as was also Lucille Blanch's "Country Auction." A "Nude" by Baylinson finely illustrated the artist's clear use of graded line, while the still life of Andrew Dasburg, loaned by Mr. Eric Linden, is a tribute to the taste of both artist and collector. After the prize-winning canvas of the Carnegie International, it was especially refreshing to see John Steuart Curry in a wash drawing like "Lions and a Tiger in the Cage," coming from the Ferargil Galleries, and characterized by a delightful freedom of brush stroke, and feeling for animal life. Another rapid delineation of animal form is seen in a typical "Greyhound," by Flannagan, loaned by the Weyhe Gallery. In the drawings by sculptors, one is, as usual, struck by the clear quality of Laurent's line and his delicate use of shading to suggest the forms, while a Bali "Dancer" of Sterne seemed to be more successful than usual in its adherence to the use of flat planes. Two landscapes, one of Wolf Dehn, loaned by the Weyhe Gallery, and another by Preston Dickinson from the collection of Mr. and Mrs.



"PORTRAIT DE MADAME B"

By RENOIR

A figure painting of the late eighties included in the benefit exhibition of the Ambroise Vollard collection now on view at Knoedler's.

A. Philip McMahon, have especial appeal.

The German group is not too exciting, the drawing being for the most part of a sketchy character without much suggestiveness or force. Kathe Kollwitz with her "Despair" and "Mother and Child," both from the collection of Mr. and Mrs. Ehrich Cohn, seemed to be the sole exception to this criticism that I noted.

The French, on the other hand, put up a better showing, though here in many instances the representation did not appear to be just to the finest work of the artists. An "Old Woman" by Picasso, however, leaves an indelible impression on the mind, while the Maillol study of a nude back is of his best. One cannot, however, approve the practice of showing examples of great artists with those of interesting, though quite unimportant, men. For sheer line drawing the "Standing Nude" of Modigliani,

from the collection of Mrs. Cornelius J. Sullivan, is especially outstanding, while the Pascin sketch of "Ganso with Contract" is a masterpiece of characterization, the baggy trousers, rolled-up sleeves and goggles being perfectly delightful. Two charming studies are the "Carriage" and "Woman Standing" by Marquet from the Weyhe Gallery, which have all the qualities of brush work for which the artist is so deservedly famous.

GEORGE FORD MORRIS

Howard Young Galleries

From the time of his first baby whimper, George Ford Morris has been passionately devoted to horses. Illustrating "The Horseman" at sixteen, he has since "been painting horses, owning horses, living with horses, walking on tanbark, inhaling liniment, dodging flying heels and doing all the other things

that make a horseman." From this it can be seen that his knowledge is not superficial, but intensely scientific. Morris knows the animal in its countless poses, paces and species, and besides retaining his admiration in his "mind's eye," has a distinct ability at materializing his impressions. First of all a lover, he is in the second instance a craftsman and a craftsman equally expressive in the media of watercolor, oil, charcoal and pastel.

The subject, though rather restricted, is given great variety of treatment in his apt portraits of "diminutive ponies, lithe, eager runners; stout pacers, proud, peacocky saddle horses and powerful drafters." Among the outstanding canvases are the thoroughbred hunter, "Gray Knight," owned by Mrs. John Hay Whitney; a pair of fine harness stallions of Mrs. George Godfrey Moore and the steeplechaser, "Tassel," of Mrs. F. Ambrose Clark. Other owners are Mrs. William du Pont, Jr., Mr. J. Frederick Byers, Mr. Harold E. Talbott, followed by a still longer list. This exhibit should prove

of interest, especially at this time, since it is coincident with the opening of the Madison Square Garden Horse Show.

LOIS WILLIAMS

Ferargil Galleries

The present show is devoted to the recent portraits and still lifes of Miss Williams. Under the guidance of Neilson and Rand, she has been thoroughly schooled in the art of painting—so much so, in fact, that her work only leaves the impression of smooth and facile mastery. The portraits are "smart" and sophisticated but unfortunately most inanimate. The saving grace is, as always, her "thorough grounding in elementals." Her use of appropriate backgrounds frequently lends grace and charm to her sitter. The flower themes have a similar worldliness, "Zinnias" having a delicately nurtured poise while "Summer Flowers" are attended with a wild suavity.

KNOEDLER

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AMBROISE VOLLARD
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FOR THE BENEFIT OF THE PUBLIC
EDUCATION ASSOCIATION

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Only extreme optimism can warrant the survey of four hundred and seventy-four water colors at one standing—optimism which in some cases is warranted, but for the most part, quite the contrary. Consideration is first given to the prize-winning painters. The Silver Medal of the Society is appropriately bestowed upon Gertrude Schwertzer for "Two Nudes," an informal but concise bit of drawing. George Pearse Ennis, president of the Society, received the George A. Zabriskie Fund Purchase for his "Mirrored Seas," which is, incidentally, rather tritely conceived. Next in importance is Chauncey Ryder, vice-president, whose unstartling "Village of Sainte Agnes" carried off the Adolph and Clara Obrig Prize. Other winners are John Costigan, who shows an alert handling of his young boys in the process of denudation, and Lee Blair, whose "Poetical Exposure" is an eloquent picture of the actor-politician whose forefinger, dramatically silhouetted against the sky, fails to impress the typical bystander.

Other water colors, although not prize winners, are potentially so. "Saturday Night" by Rosa Nessler is more than a conventional portrait of the negro aristocrat and his more menial cousin. William Muir's "The Cat's Supper" shows an interesting and novel perspective and Eugene Higgin's "The End" is fortified by weighty drama. Other outstanding pictures are Betty Carter's "Taos Pueblo," Saul Raskin's

"Pushcarts" and Steiger's "Kitchen." The remaining paintings follow the general run of student landscape or still life.

THE RUSSIAN BALLET

Julien Levy Gallery

With Diaghileff came a new era in the history of the dance. He it was who chanced upon this art at a time of decadence when good ballet was almost non-existent. As a model, the intellectually conceived drama of errant maidens voluptuously swaying on old Venusberg was spurned. Instead, he captured the tinsed superficiality of the old ballet and, aside from seeing it danced magnificently, altered its classic aspect only in music and decoration—a change revolutionary in character. In Diaghileff's conception of the dance, we see another renewal of the Wagnerian union of the arts. For in Paris there sprang up a marvelous Renaissance of modern art resulting in music and painting of lovely strange dissonances, both focused under the wing of this modern Lorenzo.

The present exhibit is the collection of Serge Lifar, Maître de ballet de l'Opéra National de Paris, who this past week presented his Ballet 1933 in this city. Consisting of paintings, drawings, designs and models for "Twenty-five Years of Russian Ballet," it gloriously summarizes the romantic and artistic glamour of the late Diaghileff's venture. Beginning in 1910 with Leon Bakst, a subtle colorist and sensitive craftsman, we see his designs for the "Scheherazade" followed by the "Petrouchka." Decorations by André Be-

Antique League
Will Hold "Gay
Nineties Dinner"

An announcement has just been received from The Antique and Decorative Arts League, Inc., to the effect that instead of their regular business meeting scheduled for the evening of November 15th, a formal stag dinner of "The Gay Nineties" will be held. The affair is to take place in the Louis XVI Room of the Hotel St. Regis, with Mr. Herbert E. Winlock, Director of The Metropolitan Museum, as the guest of honor. Mr. Harold Parsons, art adviser of the William Rockhill Nelson gallery of art in Kansas City, and Dr. W. R. Valentiner will also be distinguished guests on this occasion.

Information regarding reservations may be had by communicating with the League's secretary. Arrangements for an elaborate entertainment program have been completed under the aegis of Mr. Edward P. O'Reilly, Mr. Robert Samuels and Mr. S. W. Frankel.

nois, Bauchant, Berard, Korovin, Steletsky, Surville and Gris serve as introduction to that remarkable onswep of artists connected with the Russian maestro. With Stravinsky, the exponent of the modern orchestra, is coupled Matisse, a combination which can scarcely be improved upon. With Debra is tagged Rossini, for the 1937 "Jack in the Box." Picasso's art is, however, linked unfortunately in this case with Erik Satie, de Falla and Pergolesi but the belligerent nuances of Rouault are united with Prokofieff. From the choreographical supervision of Fokine, Nijinsky and Massine, many other artists were inspired. We see the piquant, noseless faces of Laurencin in her costumes for "Les Biches," the unmistakable Miro in his curtain for "Romeo and Juliette," Georges de Chirico in manifold contributions to "Le Bal 1929" and "Bacchus et Ariane." Braque, Cocteau, Ernst, Gontcharova, Larconow, Leger, Mallo, Pruna, Rose, Schervashidze, Sert, Steletsky and Tchelitchev place indelible marks upon this international assortment. Vital to the patron of any form of art, this exhibit should prove a living testimony of appreciation "reminiscing us of the beauty which is no longer with us, which has been buried for a while beneath the earth."

LEO KATZ

Montross Gallery

Known in Central Europe and Austria, it was only twenty years ago that Leo Katz achieved a reputation in America, to which he came at the invitation of William Vanderbilt. At this gallery is a retrospective exhibition of his work from 1922 up to the present

day. The first years are devoted mainly to portraits in water color. It is interesting to note that without adopting any remote "isms" he was the first painter to engage upon the development of the Freudian doctrine of the sub-conscious. In this category is the "New York Business Man," which caused considerable furore here and in Europe. It is a portrait of a man standing for and surrounded by the grandeur of a mighty metropolis who is subtly betrayed by a curious child-like twinkle of the eyes.

Also noticeable is the "Portrait of a Young Austrian Officer," which possesses the workmanship of the old medieval master in that the colors are mixed on the pores of the paper, instead of the palette. The subsequent years see his development in tempera and silverpoint, which technique has almost a Holbein precision while the pencil sketches of the nude are as plastic as sculpture. In the "Glacier Park" oils is already demonstrated his meticulously sensitive, almost finicky, drawing. However, these and all else previous are merely preparatory to the artist's great mural for the Johns-Manville Building at the Chicago Century of Progress Exposition. Consisting of one hundred and fourteen panels ninety feet long, the subject, "Give Us This Day Our Daily Light," was painted on asbestos. This marks the first complete synchronization of artist and architect. It is conceived as a perfect unit with its own particular building and accessories. Numerous sketches are shown here of extraordinary power and draughtsmanship. From Santa Fe comes Katz's latest contributions, Indian Dolls in water color, proving that there is no technique over which he was not a complete master.

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MR. AND MRS. SHOW
NELL WITTERS

Argent Galleries

If the matrimonial state supposedly brings about a similitude in tastes and in some instances physiognomy, we see here an added tendency to a correlation of artistic habits. The very novel idea of a show comparing the connubial efforts of Mr. and Mrs. was initiated first at this gallery, although the idea was absorbed by another. If the results do not prove comparisons in the use of color, then the likeness becomes apparent in the brush work or compositional effects. We can see the low, distinctive palette of the Eugene Joneses and the powerful designs of Mr. and Mrs. Louis Bernéker. How very similar are the wild colors of the Magonigles and the aristocratic preciseness of Dorothy Weir in oil and Mahonri Young in sculpture! Regarding the pieces separately, there are four drawings from the *New Yorker* by Gardner Lea in his typical humorous hyperboles. Proceeding from there, "Leda," a bit of wood sculpture, is a head outstanding in its pagan gracefulness. The artist's husband, Kenneth Bates, not to be outdone, is represented by a landscape of fantastic serenity. Other gentlemen represented with their respective mates are Sturtivant Theobald, Albert Herter, Harvey Corbett, Herbert Niswonger, Ernest Beaumont, William Armstrong, Roy Wilcox, Harry Raul and William Whittemore.

Flower paintings of Nell Witters may be added to the first exhibit. Formerly a designer, the result of this initial experience bears telltale marks on these charming pieces. All are recent with the exception of "Cineraria," for which Miss Witters attained honorable mention for the Edith Pennan Memorial prize. They are marked by high color and a vivid imagination. Especially winsome and attractive is the decorative still life, "Africans."

PAUL MEYLAN

Little Gallery

Although Paul Meylan was illustrator for the Scattergood tales in the *American Magazine* and has done similar work for the *New York Times*, his special talent lies in portraiture. Employing principally sanguine and sepia, these media are well suited to his individual inclinations. The drawings are marked by great earnestness and sin-



"LE REVE"

A masterpiece in the Ambroise Vollard collection shown at Knoedler's.

By ROUSSEAU

cerity in treatment and although the likenesses are implicitly truthful, they never come within the range of mere photography. The portrait of Miss Wilson at the no longer tender age of ninety-three, in the black gown in which she received an honorary degree at Mills College, is keenly animated. The artist is especially adept in the drawing of children. Whether asleep or awake, they are not annoying bits of precocity but are charming and completely child-like. The portrait of Mr. Meylan's daughter is that of a very lovely girl drawn with a line that reflects her poise. The head of an alert young man proves that he can also express the virile, although feminine subjects are obviously preferred.

GEORGE L. K. MORRIS

Valentine Gallery

The combination of both humor and taste in art is sufficiently rare to make the first New York exhibition of paintings and watercolors by George L. K.

Morris a bright spot in a busy week. The artist, who has written a most illuminating foreword to his own catalog, points out that each of his works "expands as a variation of a theme, organized three-dimensionally into a color structure." But if this sounds theoretical and abstract to the general gallery goer, Mr. Morris' canvases are quite within the scope of average enjoyment. Only twice does he essay the pure abstract. The rest of the time his adventures in modified cubism are animated with beguiling figures forming compositions in which "a circle may become a face, a triangle an arm or rock." An especially successful excursion in this genre is the "Picnic on the Ridge," where the white tablecloth and the four figures reclining around it create a design that is like a modernistic patchwork quilt.

But despite his cubistic tendencies, Mr. Morris is no rooter for the School of Paris. He believes, along with many others that "we must have an American art exposing the American scene in an American way." As a demonstration of

this credo the exhibition includes three interesting Indian subjects. Of these, the battle scene, with its presentation of separate incidents and subjects in almost native technique, is the most effective. The possibilities of cubistic satire, which have thus far not been very thoroughly realized, are telling used in a composition called "Holy, Holy, Holy," which will probably shock the pious, but delight the sophisticated.

The early watercolors, and a self portrait, though deft, reveal that the artist has found his true expression in more abstract forms.

FREDERICK DETWILLER

Carnegie Hall Gallery

Mr. Detwiller has frequently exhibited throughout the United States, especially in many of our Eastern colleges. At the present, he is showing his work at the very gallery of which he is president. Being an admirer of American rusticity in New England, his sub-

jects generally cover the locality around Maine, Vermont and Connecticut. Educated as a lawyer, it was only later that the artist took up painting as a serious profession. Perhaps his artistic propensities can be traced to his legal training. Mr. Detwiller seems to possess a logical, clear-cut attitude towards his work. His canvases are precise and excellently drawn. The color, if a bit lacking in mellowness and warmth, is always applied rationally even in such themes as the poetical "Sweep of the Moon," with its dull hush of red sky. Demanding special attention is the "Black walnut under which General Washington paid off the army after the Battle of Stony Point." After this incident, the tree was struck by lightning and the frame surrounding the picture is made from the very bark of that historic tree. "Ice Fishing," at Eagle Lake, is of decided merit, as is the "Fisherman's Walk" and "Key to the City." Returning to our native town, the scenes at Central Park are painted only as sketches to larger canvases, are executed in a more romantic vein. Dashed off without regard for impeccable technique, they are rather summary and dependent on the whims of inspiration.

ART DIRECTORS

Jean Gause Gallery

For many years, Mrs. Gause has been engaged in wearily traversing the streets of Philadelphia and New York for the purpose of selling the work of commercial artists. Realizing that proper facilities for exhibiting her clients' material would aid her profession, she initiated, last June, a gallery at Fifty-third street. So conveniently is it located, that art directors of advertising agencies and magazines may easily survey the artists' work shown to superior advantage.

At this exhibit, it is not the client who needs must sizzle on the frying pan but the patron himself. Mrs. Gause has invited twenty-four gentlemen from editorial and advertising offices to show their own creative talents. Most of the paintings, drawings and photographs follow the trend of the type of art with which the directors deal. Although aiming at extra-commercial art, they generally fall into the class of illustration — with some exceptions, however. Morgan Steinmetz's "Startled Buck" shows the same methods which he employs in etching his "blue ribbon" scotties up at Nyack. Representing painting, Macgregor Ormiston of the Federal Advertising Agency, has a brilliant satirical canvas on "Three Women."

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OLD WALL-PAPER IN BENEFIT SHOW

Of concern to the art world and to those interested in antiques is the exhibition of XVIIIth and XIXth century wall-papers now being held at 136 East 57th Street by Isabella Barclay, Inc. The exhibition is to be open to the public until November 29, for the benefit of the Architects' Emergency Committee Fund. That this very beautiful collection of old wall-papers is unique in its size and comprehensiveness is apparent from the quantity and variety of the exhibits.

One of the earliest papers shown is a Chinese panel of the K'ang Shi Dynasty, Ching Period. In this same room, which is devoted exclusively to Chinese papers, are panels of several series of papers of the late XVIIIth century, of the type so often made for the European trade,—bamboo and large flower designs in very beautiful colors. With these groups of Chinese papers are also shown some examples of the Chinese "village life" papers, one of which is similar to the famous Coutts Bank paper in London. Some other panels are of a very beautiful set in soft colors on a parchment background, and still another set is in strong colors depicting scenes of sport life.

In an adjoining room are shown a set of very rare mid-XVIIIth century panels from the school of the Jesuit priests, Castiglioni and Attiret, in Peking. Here also are several examples of repeat design papers, one a Chinoiserie paper designed about 1780 by Jean Pillement, who was the first to adapt Oriental designs and who was the creator of the Chinoiserie style in France.

Among the other repeat designs are two XVIIIth century wood-block papers from the atelier of Reveillon, of Paris. Several other series of papers from the Reveillon factory are represented, among them the well-known set of the "Five Senses," printed about 1785. Another repeat design is a late XVIIIth century wood-block paper designed from prints by Louis Leopold Boilly, a paper having an unusually dark background with medallions and a graceful design in light soft colors.

The Directoire and early XIXth century period are represented by a number of the best known scenic wood-block papers, such as a set showing



"LE RETOUR DE LA CHASSE A COURRE"

By DEGAS

A beautiful work from the Ambroise Vollard collection, now on view at the Knoedler Galleries.

the voyages of Captain Cook, which was the first scenic wall-paper from the atelier of Dufour. This paper was inspired by the then recent adventures of Captain Cook, who on his third and final voyage happened on the Hawaiian Islands, where he later returned after a fruitless search for the Northwest Passage, in 1779, and was killed in a skirmish with the natives. Another wood-block paper from the atelier of Dufour and Leroy, printed about 1825, shows scenes from Fenelon's romance telling the tales of the many vicissitudes that befell Telemachus in his long search for his father Ulysses.

Of this same period are shown two very beautiful sets of paper in grisaille. One is the well-known paper from the famous atelier of Joseph Dufour printed about 1820, "Les Vues d'Italie ou La Baie de Naples." The other grisaille paper is "Les Fêtes Grecques,"

sometimes called the "Olympian Games." This was made from wood-blocks about 1824, the composition being by Mader, the principal designer in the atelier of Dufour.

Among the other examples of wood-block papers in color from the famous Dufour and Leroy factory in Paris is the set known as "The Monuments of Paris," printed about 1814, showing many of the principal monuments of Paris moved to the banks of the Seine. Among the easily recognizable monuments are the Palace of the Tuilleries, the Pantheon, the Vendôme column, etc.

Also in this same group of Dufour papers is "Le Petit Decor," printed about 1825, and re-edited about 1830, when the costumes were brought up to date. It was again re-edited a short time later for a paper called "Le Cid," when the same wood-blocks were used

in the background but new blocks were introduced in order to replace the French figures with ones in Spanish costumes. "Les Français en Egypte," sometimes called "La Campagne d'Egypte," is another scenic paper dated about 1814, from the Dufour atelier. A set of this paper formerly in a house in Montpelier, Vermont, is now shown in the Art Institute in Chicago.

One especially beautiful panel is from the set known as the "Chasse de Compiègne," which is a wood-block paper of about 1814, from the factory of Jacquemart et Benard, of Paris, the successors of Reveillon. One panel is shown from the well known set of "Les Quatre Saisons," a wood-block paper in grays and greens. John Quincy Adams imported a set of this paper in 1818.

The period of the Empire and up to 1830 is adequately represented by the

"Fêtes au Tuilleries," sometimes called the "Fêtes aux Champs-Élysées," or "Fêtes Parisiennes," printed from wood-blocks early in the XIXth century. Some of the views for the paper were taken from prints by Boilly. Part of this paper is in the Society for the Preservation of New England Antiques, and also in the Musée Carnavalet, in Paris. Belonging to the XIXth century also are a number of wall-paper borders and friezes, and one or two examples of hand-painted papers.

Doubtless the most interesting exhibit of all is the wall-paper room taken from a house in northern Italy. It is a wood-block paper printed about 1790 and probably designed by Pergolesi. There are three large wall panels, numerous small panels to outline the doors and windows, four over-door paintings and also one section of the original ceiling.

PUSHMAN TO HOLD EXHIBIT IN BOSTON

BOSTON. — Hovsep Pushman will open a one-man exhibition at the Vose Galleries here on November 6. This exhibition, which continues through November 25, is the first one-man show by the artist to be held in Boston. Mr. Pushman's exhibition at the Grand Central Galleries, New York, in November of last year, in which the entire group of sixteen pictures were sold before the close of the opening day, will be remembered as one of the most successful shows of the season.

WHITNEY MUSEUM PLANS BOOK SHOP

Coincident with the private viewing of the "Twentieth Century New York in Paintings and Prints" Exhibition on November 8, the Whitney Museum of American Art is opening its Art Book Shop. All the publications of the museum, now numbering twenty-four items, as well as its numerous catalogs, will be on display in the shop.

This opening of the book-shop marks the preliminary step in providing for the visitor at the museum printed material as an aid in the appreciation of pictures and sculpture on view in the exhibitions. The books published by the museum and to be sold at the book-shop are exclusively on American art and American artists. Of especial note in the museum's book list is *Thomas Eakins: His Life and Work*, published last spring, and the *American Artist Series*, augmented each year with new volumes on contemporary Americans.

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THE JURY SYSTEM

General dissatisfaction with the jury prize award system has become so acute that many art critics are voicing the opinion that the system should be done away with entirely, as a relic of artistic barbarism. The world of aesthetic politics is a turbulent one, and the compromises and diplomacies that inevitably enmesh even the most distinguished juries, seem to stalk behind the scenes like the ghost in an amateur performance of Hamlet. And even when political considerations are rigorously excluded, strange fates often befall the choices of conscientious jurors. This is graphically instanced by a case of which we heard recently when some eight pictures were happily selected for special honors, and no difficulties of agreement occurred. However, it soon developed that all choices were knocked out because the artists had attained previous glories. And so, finally, a completely different set of pictures were chosen, for which none of the jury had any great preference!

But although the more intelligent art lovers have for many years refused to place any faith in arbitrary honors, the general public and the artists themselves unfortunately still take these matters with a high degree of seriousness. Probably, in view of these facts, the fairest solution of the problem thus far offered is the purchase prize system recently put in effect by the Whitney Museum. Through this means, painters are given the necessary encouragement, without creating any artificial ratings and aftermaths of jealousy. Gradually, we feel, more and more of the large shows will come to adopt this method.

However, Minneapolis, in its current show of work by local artists, has modified some of the evils of the jury system by allowing the public to cast the deciding vote. Although previous instances of placing aesthetic faith in the people through "the popular prize" vote have not met with much success, Minneapolis' experiment has had interesting results. Much to the astonishment of the museum authorities, the final ballots revealed a certainty and a



PORTRAIT OF MADAME DE SERVAN

This work by the great French classicist, which was included in the opening exhibition at the Springfield Museum, has recently been acquired by this institution for its permanent collection from the Wildenstein Galleries.

By DAVID

similarity of taste, expressive of firm conviction. In every case, the entries chosen for first place won by a majority of at least thirty per cent, and in some instances by a much larger majority. We cannot, of course, come to any conclusion as to the degree of aesthetic justice with which the people have cast their choice without seeing the show. But in any case, the painters should feel they have had a fair deal.

Still another argument is to be brought forward for Minneapolis' public jury method, and that is its educational possibilities. As we all know, it is practically impossible to make the casual visitor to an exhibition study pictures with any degree of attention. The delicate flattery of entrusting final judgment as to prizes upon the public gives a strong impetus to active study of comparative merits. Even if the method itself cannot be recommended for general use in our larger shows, its employment in exhibitions of a strictly local character should do much to spur people on towards a vigorous reaction to work that is being done today.

RECENT ART BOOKS

HENRIETTE SHORE

Published by E. Weyhe
Price, \$5.00

The artistic life of Henriette Shore has been full and varied up to the pub-

Christie's to Sell Collection of Earl Howe in December

(By Cable)

LONDON. — The famous art treasures belonging to Earl Howe, of Penn House, Amer-sham, will be offered at public auction at Christie, Manson and Woods in December, according to an announcement made here early this week. This collection, long noted for its diversity, includes many important paintings of the Dutch school with examples by Rembrandt and Frans Hals outstanding; fine English and French furniture; Oriental porcelains, and rare English silver. Further information regarding the collection will be given in a later issue of THE ART NEWS.

lication of this tri-fold appreciation. She was born in Toronto, where she later taught. She studied under Henri Chase and Miller at the old New York School of Art, then traveled and studied further in Europe until Sargent advised her to abandon schools and go directly to nature. Numbering among the founders of two art societies in New York and Los Angeles, she exhibited in the United States and Canada, London, Paris and Liverpool. Then there followed in quick succession one-man shows and a retrospective exhibi-

tion, until in 1924 Miss Shore "was one of twenty-five American artists selected by Marie Sternor to represent American art in Paris." After temporary residences in Mexico and San Francisco, the artist settled in Carmel, N. Y., as a full-fledged American citizen.

This paper-bound book in handsome type consists of three critical essays by Reginald Poland, Edward Weston and Merle Armitage, illustrated by photographs of her work in painting, pastel, crayon and drawing made from the originals by Edward Weston. Poland "hoped merely to suggest his own viewpoint from a personal acquaintance with the artist and her work." This is expressed in more or less abstract phraseology: "Life is her chief concern and inasmuch as to her mind art must be an interpretation, she is ever changing in her work as life is a ceaseless change upon change." And still further, "Miss Shore's art presents dynamic, not static life. Rhythm vitality is perhaps the keynote of Shore's expression." He goes on to trace her development from photographic painting to pure abstraction, culminating in her late realism, where "principle of post-impressionism such as dynamic pattern and spiritual and emotional interpretation are assembled with visual representation of subject-matter."

Edward Weston has a little to add, though perhaps more humanely, upon this subject. He emphasizes her "steady progress in clearer understanding and finer execution. Shore's work stimulates directly through the senses, without intellectual stimulation." The appreciation of Armitage takes the form of the best artistic criticism here offered, endorsing as it does the opin-

SPRINGFIELD BUYS A DAVID PORTRAIT

SPRINGFIELD.—The brilliant portrait of Madame de Servan, which was shown in the opening exhibition of the new Springfield Museum, has been acquired by the museum from the Wildenstein Galleries. Typical of the great classicist's art at its height, this almost full-length depiction of the wife of the French publicist comes from the Herdebault family, in direct descent from the sitter. The face, in its frame of brown curls, is a happy blending of beauty and intelligence, while the forms of the body are modelled in masterly style. The lines of the simple dress follow those of the Empire chair in most pleasing fashion, the whole figure being introduced into the composition in subtle manner avoiding the obvious balance.

Painted with characteristic command of technique, the contrasting scarf draped over the shoulder ripples over the edge of the chair, creating beautiful rhythms. This work is known through reproduction in Dr. Valentiner's *David and the French Revolution*, and was discussed and reproduced in *Vanity Fair* in June of this year. It has also figured in the Exhibition of French Art in Leipzig, in 1910, and again in the following year in Rome at the Universal Exhibition.

MODELLING AND SCULPTURE IN THE MAKING

By Sargeant Jagyer, A. R. A.
Published by The Studio Publications, Inc.
Price, \$3.50

This handbook of sculpture marks the fifth of the "how to do it" series. Previously, technicians, including Levon West, Claire Leighton, George Ennis and Ashley, explained the various processes employed in etching, wood-engraving, water-colors and line drawing. Needless to say, their books are invaluable for the student and the layman who wish to base their criticism on the fundamental laws of artistic construction.

Jagyer's book on modelling, in particular, is explicit in detail and plastic terminology and yet, it is not so complex as to be unintelligible to one who has never handled this medium.

He traces the art of sculpture from its very mechanical aspects to the finished aesthetic creation. In an introduction to the student reader the author explains the disappointments, gambles and arduousness attached to his profession in return for which a sculpture "will fill his whole life with an absorbing passion to which all other worldly joys will minister as a foil."

From that point, the various modelling tools and both the preparation and popular methods of clay application are dwelt upon. The first step is the drawn sketch which, Mr. Jagyer argues, is the most fruitful source of ideas. Next, the sketch is modelled but with no accuracy, detail or framework. From this is made the working model, a complete miniature of the full-sized product. Using the nude as a model, the author explains the construction of the armature, the value of the pointing machine and the use of muslin on the finished small nude for the study of drapery. The working model finished, the ultimate task is comparatively simple, as all problems of proportion and detail have been overcome.

Relief sculpture with its additional problems for solution is accorded the same line of explanation as the "round." This material is accompanied by photographs of well-known bas and high relief slabs.

In addition, twelve great works are analyzed, ranging from the "The Great Bieri," a piece of primitive African sculpture, to the very modern "Archers of Domorgar" by Mestrovic. The choice of twelve examples from the enormous quantity of possible material is difficult, but the author here demonstrates a remarkable gift for selection and an indisputable capability for sensitive and concise criticism.

ions of Mr. Poland, while avoiding his tendency to be high-brow.

It remains that all three writers have lauded Miss Shore in the traditional catalog manner. For the reader, the photographs will be more than satisfactory, since opinion can be drawn from these without any external aid.—J. S.

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Rare Tapestries Are Exhibited In Minneapolis

MINNEAPOLIS.—The Institute of Arts is now holding an especially fine exhibition of tapestries, comprising weaves from the Martin Memorial collection, a magnificent group lent by French and Company and a panel for Rubens' Decius Mus series. These combine to provide such a panorama of the art of the weaver as has rarely been seen in this part of the country.

A fine set of four Flemish hunting tapestries, which is a special feature of the collection, represent the XVIIth century conception of a subject which was a constant source of inspiration to designers in this field for several centuries. Inspired, possibly, by the Hunts of Maximilian, the series depicts four episodes in the course of the hunt—"Awaiting the Chase," "Hunting the Deer," "Hunting the Hare," and "The End of the Hunt." The borders display all the richly ornamental detail characteristic of the period and are highly decorative frames for designs so simple that they seem to have derived directly from the half-landscape, half-decorative type woven in Brussels in the late XVth century.

The large panel depicting the Death of Decius Mus, now owned by the Institute, is one of a series of tapestries portraying the life of the Roman consul. It was designed in 1618 upon the order of a noble Genoese family, probably the Pallavicini, and although it seems certain that Van Dyck had a hand in painting the cartoons, the series is generally attributed directly to Rubens. The cartoons in the set are now in the Lichtenstein Gallery in Vienna, while the actual sketch for the cartoon in the Institute's recently acquired Death of Decius Mus is in the Pinakothek in Munich.

In the panel representing the death of the heroic consul, one encounters the grand style, the crowded scene, the large figures, the richness of detail and the elaboration of ornament characteristic of Rubens and XVIIth century tapestry design in general. The borders in the true Rubens manner are heavy with swags of fruits and flowers and the composition proper is flanked by the fantastic twisted columns first used in tapestry by Raphael. The predominating color of the tapestry is the blond tone so prevalent in Renaissance painting weighted with crimson and rich blue. The wealth of detail, the swelling movement of the mourners and prisoners and the pale golden hue combine to give this panel an air of great magnificence.

The wide rich ornamental borders on the Renaissance tapestries now on exhibition from French and Company are the direct results of an element introduced into tapestry design by Raphael. In the cartoons of the Acts of the Apostles which Raphael sent to Brussels to be woven, the borders became spaces of great importance which opened a new field to the ingenuity of the artist. Several tapestries in this loan group also illustrate another Italian influence on Flemish tapestry art, that of posing a few figures sharply against a background filled with minute detail, with the colors almost entirely within the range of golden tones that characterized Renaissance decoration.

Other tapestries of various types are included in the exhibit, making the collection, though small, splendidly representative of the art of tapestry weaving.



"PORTRAIT DU FRERE DE L'ARTISTE"

A splendid early work by the master, included in the exhibition of the Ambroise Vollard collection at Knoedler's.

By DEGAS

MATISSES ON VIEW FOR BENEFIT TEA

A special feature of the annual Christmas sale and tea for the benefit of Hope Farm, to be held at the home of Mr. and Mrs. Stephen C. Clark on November 15 and 16, will be the showing of the Matisse room, which contains the largest collection of Matisse paintings in New York. The canvases are hung in a room which was especially designed for them by Mr. and Mrs. Eugene Speicher. The proceeds of the benefit will aid the well-known community school for boys and girls in Verbank, Dutchess County, New York, which is supported largely by voluntary contributions.

Lionel Harris, Jr., To Hold Furniture Exhibition Here

LONDON.—Lionel Harris, Jr., of London, sailed yesterday for New York, where he intends to hold an exhibition of English furniture of the eighteenth century. As yet neither the time nor the place has been selected, but announcement of plans for this event will be made by Mr. Harris upon his arrival in New York.

DECORATORS CLUB GIVES LECTURES

The first of a series of lectures for interior decorators to be held at the Decorators Club, 745 Fifth Avenue, took place on November 7 and presented Miss Nancy McClelland, first vice-president of the club, who spoke on "Wallpapers as a Background and Decoration," a subject on which she is a recognized authority.

Other lectures in this series, all of which will be held on Tuesday evenings, will be given by members of the club and will consider such subjects as decorative textiles, historic aspects of furniture and derivations of modern decorative art. Tickets may be secured at the club for the series or single lectures.

VARIETY OF ITEMS IN SOTHEBY'S SALE

LONDON.—Lowestoft china, furniture, decorations and clocks from the collections of Sir Samuel Hoare, the late Mrs. Andrew Lang, and that of Mr. F. C. Hirst, will be dispersed at Sotheby's on November 17.

A number of inscribed and dated pieces of Lowestoft, known through the medium of standard works on the subject, are to be found in the Hoare collection. This collection was started more than a half century ago by Sir Samuel Hoare's father and was founded largely on pieces bought at a sale of the effects of that Thomas Curtis who painted for the factory at Lowestoft. Further items were secured more recently from the collection formed by William Booth, these important specimens boasting inscriptions of significance.

The furniture includes a very rare black lacquer writing-table and games-table of the early Georgian period, made with triple folding-tops. The lower flaps are brilliantly decorated with Chinese lake scenes and a spring gives access to an unsuspected fitment elaborately equipped with pigeon-holes and drawers. A Sheraton mahogany serving-table with a serpentine front inlaid with festoons of husks and a central shell in satinwood has been illustrated, as has the set of seven Hepplewhite chairs in mahogany, in various works dealing with the furniture of the period.

An important bust in white marble of Marie-Adelaide-Xavier de France by Jean-Antoine Houdon is the one that was carried out to the order of the French royal family in 1774 and given to one of the court equerries, in whose family it remained until the present century, no replica, so far as is known ever having been made of it.

Pedigree also distinguishes a remarkably fine chiming Bracket Clock from the Hirst Collection, made in 1730 for the eastern market by John Drury of London. The oriental character is reflected in the arched dial with its Turkish numerals engraved on the circular silvered ring, and in the enamel borders painted with flowers. A cupola surmounts the elaborate case, veneered with tortoise shell and overlaid with rich bronze mounts, chased and gilt. The clock comes direct from the Ayse Sultan Princess Palace, Stamboul, with a certificate to this effect.

A RECORD MONTH AT BOSTON MUSEUM

BOSTON.—Reports for the month of October indicate a more extensive use of the Boston Museum of Fine Arts than in any previous period recorded. Museum instructors met 1,869 persons during the month as against 1,287 for the same period last year. Lantern slides, lent free of charge to subscribers and public school teachers, totalled 2,594, an increase of 425 over October of last year and practically twice the number lent in October, 1931.

The attendance at the museum totalled 40,127 as against 28,805 for last year. Not since 1926, the peak year in the museum's attendance, when it was also open on Mondays, has the figure stood at 40,000 for October. In addition, it is estimated that some 1,500 school children with their own instructors made use of the collections this past month, some coming from points as far distant as Newport, Rhode Island, and Portland, Maine.

COMMEMORATING THE GOLDEN JUBILEE OF THE HORSE SHOW

EXHIBITION OF

PAINTINGS OF NOTED HORSES

AND THEIR OWNERS AND RIDERS

by

GEORGE FORD MORRIS

THE AMERICAN PAINTER OF THE HORSE

UNTIL NOVEMBER 25TH

HOWARD YOUNG GALLERIES

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Two Outstanding Paintings by El Greco and Tintoretto and a Fine Turner Watercolor Also Offered in November 16 Sale

November bids fair to be a brilliant month at the American-Anderson Galleries, there being, in addition to the Ryan sale on the 23, 24 and 25, an outstanding group of paintings now on exhibition, to be dispersed on November 16. Over and above sixteen fine examples of British XVIIIth century portraiture, ranging from Francis Hayman, the teacher of Gainsborough, to Lawrence, there is a Tintoretto, a Greco, a Sargent and a Turner, all coming from distinguished British collections.

The British portraits, the property of Sir Albert James Bennett, Bart., of Nottinghamshire, England, William Dawson, Esq., of London and Ralph L. Christie, Esq., of Fife, Scotland, are admirably characterized in the introduction to the catalog by Sir Charles Holmes, whose essential scholarship in this field and long connection with the London National Gallery render his contribution so valuable that we shall reprint his article at some length. The Turner watercolor, "The Prince of Orange Landing at Torbay," which is a version of the famous picture now in the National Gallery, London, consigned by Baron Nettelbladt, is also done superb justice by the same authority. The "St. Thomas" of El Greco and Tintoretto's fine "Portrait of a Nobleman" are both from the collection of the late Mme. Jean Chrissoveloni. Painted about 1600-04 and typical of the master's genius for mystical interpretation, the "St. Thomas" is accompanied by a manuscript authentication of August L. Mayer, dated May 15, 1925, which states that it belongs to the series of Apostles painted by the artist for the Toledo Cathedral. It is, moreover, known to connoisseurs from the description and illustration in the same expert's publication on the artist. The Tintoretto, originally in the collection of Lord Somers of Herefordshire, is an intense portrayal of a noble Venetian, remarkable for the painter's rich use of velvet and fur, carefully subordinated, however, to the primary interest in the rendering of personality. The Sargent is the beautiful depiction of Lady Lovat as a little girl, which was sent over to this country to be dispersed with the Sir Charles and Lady Gunning paintings in April of this year, and which was sensationally withdrawn by Lady Lovat by a last-minute cable. This fascinating picture of a fair-haired little girl, in a full skirted black satin dress with white lawn sleeves and cap, was shown at the Royal Academy Exhibition, London, 1897, and the Copley Hall Exhibition, Boston, 1899, and was much praised in the Hon. Evan Charteris' *John Sargent*.

We quote here the exhaustive analysis of the sixteen British portraits and the Turner watercolor which Sir Charles has grouped under the title of

The British Eighteenth Century Tradition:

"The charm and quiet dignity of English XVIIIth century portraits are familiar to us all; their perennial interest is less easy to explain. Indeed, though I have studied them for years, I did not recognize the reason myself until quite recently, when I was asked to examine this group of pictures."

Sir Charles points out that, unlike the contemporary French, in "the British School up to the time of Lawrence (our first complete professional) each painter, even the greatest, having no fixed tradition, no hereditary system of training behind him, has to build up a method for himself, digging his own foundations and adding to the edifice piecemeal from such materials as he can find at hand and shape to his purpose. Instead of a trim uniform structure, he achieves in consequence a result which has pleasant unexpected diversities of fancy, substance, and handling....

"This element of the experimental in English work is particularly fascinating when it occurs in a temper so supremely fastidious as that of Gainsborough, so scholarly and so ambitious (with the lofty ambition of the true scholar) as that of Reynolds. The interplay of invention with such fine taste, such great knowledge, produces in the field of portraiture, to which the English artist was then particularly confined, a diversity of results such as no other school of painting can show. Gainsborough might wish to paint landscapes, Reynolds and Romney to emulate the imaginative art of the great Italians, but the customs of their time and country were too strong for them. They were compelled to paint portraits for their living, and their larger ambitions had to take their chance in such rare moments of leisure as the demands of society might allow.

"Of the painters represented in the present group the earliest in date is Francis Hayman, the teacher of Gainsborough. Hayman's painting, like his way of life, was somewhat coarse and free, and even here, where he is clearly under the influence of Reynolds, his "Portrait of a Man in a Red Coat" is rough, powerful and contemptuous of subtleties; it is the raw material of good painting rather than the finished product. Students of style will notice how the color and pigment of the hand recall the manner of a still earlier artist, old Jonathan Richardson, whose "Treatise on Painting" inspired the youthful Reynolds.

"From these associations with the infancy of the British School we may pass on to Gainsborough's masterly 'Sir John Pringle, Bart., M.D., P.R.S.' Masterly is the appropriate word, for only a master could produce such an effect with so singular an economy of means. Not only is this eminent man presented to us so that we can appreciate the finer points of his character, temper, and humor, but he is presented to us by what is practically a drawing, in thin touches of brown and gray, out of which Gainsborough's genius has contrived to build up not only a substantial head and shoulders, but also a scheme of color which suggests strange subtle harmonies of purple and gold. Rembrandt had a similar power, but allied with a more melancholy temper and a deeper tone.

"We see a reflection of this in the portrait of 'the Rt. Hon. Jeremiah Dyson,' by Reynolds, who does not often mention Rembrandt in his famous *Discourses*, but was profoundly influenced by him. Grave, sound, and solid, the portrait shows how substantial were the foundations upon which Reynolds based his achievement. With the portrait of 'Lord George Sackville'

and 'General Conway' we come to works more typical of Sir Joshua's customary method, and to men who played some part in the struggle of America for independence. . . . Reynolds, however, had no concern with their political inadequacy. They were for the time being his models, and their heads are moulded, much as a sculptor might mould them, in black and white. Then, in accordance with his usual practice, Sir Joshua worked over this monochromatic foundation with thin glazes of warmer color. These glazes were less permanent than the solid gray pigments underneath, and as they lost their richness the painting acquired the silvery tone which is characteristic of Reynolds' work during the sixties and early seventies. The portrait of 'Mrs. Thorpe' is much less characteristic; indeed it presents so many analogies to the work of Gainsborough as to suggest that Sir Joshua, on this occasion, was pitting himself directly against his great contemporary. In no other work by him do I recall so deliberate an attempt to imitate Gainsborough's lightness of hand in the drawing of features like the eyes, the mouth, and the ear, in the treatment of the hair and the drifting clouds behind; nowhere else do we find the same use of vinous red and Prussian blue. The modelling of the head and neck, however, is typical of Reynolds in his everyday mood, a mood which is frequently reflected in the work of Cotes. For the painting of the ermine stole and the pearl clasp on the sleeve there are numerous parallels in the work of Reynolds at this time.

"Of the portraits by Romney, that of 'Mrs. Mary Keene' is the most completely typical. It belongs to the period 1779-80 when the artist's style was on the point of changing from the precision of his early manner to the free brushwork of his final period, a moment represented in the English National Gallery by the portrait of 'Lady Emilia Kerr.' In Romney we have none of the gradual building up of a picture as with Reynolds, but a direct statement in a simple scheme of broad clear masses of color to which his work owes its singular freshness, and (where the artist did not use that fatal pigment bitumen) its excellent preservation. This method naturally enhanced the charm of the ladies whom Romney depicted, so that by superior persons who are not themselves painters Romney is often spoken of as a mere 'society portrait painter.' His real gifts were sufficient in his own day to excite the admiration of many of his fellow artists, among them the gifted Gilbert Stuart, who was far too shrewd and independent to be beguiled by anything short of sheer technical excellence. The price which the best works of Romney command in the market is thus no fashionable caprice. It should be noted that this admirable example of the painter, though painted on a square canvas, was intended for an oval mount, and must have been seen in such mount when it was described by Ward and Roberts in their *Romney Catalogue* (p. 136). It is not always remembered that Romney was an excellent painter of men. The portrait of 'Eyles Irwin,' the Eastern traveller and author, is interesting, to me at least, partly because it shows Romney taking a hint from Reynolds in the dramatic lighting of the face and the general scheme of tone, and partly because of the background. Romney had very little knowledge of India, and his vision of Southern Indian minarets and pagodas looks as if it had been inspired by the scenery of Stoke-upon-Trent.

"The great triad Reynolds, Gainsborough, and Romney have a certainty of technical practice to which Hoppner never attained. Hoppner's less fortunate works in consequence sink to the level of the rank and file, and can be distinguished from them only with great difficulty. It is not often, however, that he rises to the soundness and solidity of the 'Portrait of a Lady in a White Dress.' I can make no guess at the identity of this plump handsome woman, who must have been painted about 1794, and who judging from her queenly bearing must have been a personage of some consequence; I can only wish that Hoppner had always painted with such natural dignity such convincing substance. Yet the group of four portraits of members of the Dawson family, being typical examples of Hoppner's style, in good general condition, will serve to show that the artist's capacity was not unworthy of his great

reputation; if in some respects he is not quite so strong as Reynolds or Gainsborough, in others he well deserves a place in their company.

"Hoppner's trouble, I think, was largely temperamental. Whereas Gainsborough — and no more sensitive painter ever lived — rarely failed to discover some spark of life or character even in a dull man; whereas Reynolds and Romney could confer dignity upon an ugly one, Hoppner was plainly disconcerted by sitters who did not meet his artistic taste half way and make some spontaneous contribution to the success of a portrait. So in the present instance we see how the younger Mr. Dawson and the attractive ladies of the Dawson family fared at his hand much better than the rather solemn paternal families, William Dawson the elder.

"For the ladies, 'Mrs. Sarah Dawson' and the exceedingly handsome 'Mrs. Sophia Dawson,' who evidently made a strong appeal to his sympathy, Hoppner employs the harmony of gray, blue, and white which characterizes some of his finest portraits during the 1790-1795 period, and which serves as an admirable foil to the clear fresh tones of the complexion. Moreover, when fortified, as in the examples before us, by notes of blue and strong red and black, the scheme results in pictures which are no less forcible than they are delicate. It is in virtue of this skill in tone-compositions, quite as much as by the sense of personal charm which they display, that good specimens of Hoppner's work more than hold their own with portraits by men who possessed deeper psychological insight and more thorough draftsmanship, but had not Hoppner's peculiar gift of making a picture effective as well as attractive.

"Raeburn, though more limited in range and ambition, and less sensitive as a colorist, was far more consistent than Hoppner both in temper and technique. Grave and accurate, square and forcible, his portraits maintain an average which is notably high. That of 'James Christie' the unlucky Baltimore merchant who was fined and expelled from Maryland in 1775 for writing an imprudent letter, is no exception. Indeed comment upon its quality is hardly called for, since it hung for more than six years on loan in the famous Raeburn room in the National Gallery of Scotland; an ordeal from which no example could emerge with credit which was not first-rate.

"Of Turner's 'Prince of Orange Landing at Torbay' I need not speak at length, since it is of course a watercolor version of the well-known picture exhibited at the Royal Academy in 1823 and now in the English National Gallery. Turner visited Torbay in 1811 and never returned there, so that it would be rash to look for local topography. Nor need we enquire too closely whether the men-of-war depicted resemble those with which Van Tromp and De Ruyter had caused so much anxiety to Samuel Pepys and to England. The character of the piece does not depend on its historic accuracy, but upon the exquisite atmosphere in which the whole scene is enveloped. The period was come when Turner, as Constable happily remarked, 'seems to paint with tinted steam, so delicate and so airy,' a period leading up rapidly to the final phase, in which his art, now almost completely dehumanized, becomes one vast enchanted dreamland of light and opalescent color.

"On an earlier page I referred to Lawrence as our first completely professional painter. It would seem from the portrait of 'Miss Jenny Mudge' that even professionals may sometimes forget their professionalism, for this young lady is presented with a naturalness and simplicity which is exceedingly rare in Lawrence's work. Occupied with the great ones of the earth, he seldom descended to the homes of the middle-class, and it is refreshing to find that when he did so he could shed his artificial graces and grandeur. Yet his wonderful accomplishment remains. Note, for example, the dexterous flicks of white and red with which the expression of the face is heightened, the contrast of the black bandeau with the fair curls, the broad sweep of the white fichu, the lustre on the black satin — all are the work of a virtuoso. So this little group of paintings, which begins with the rude power of Hayman, ends with the supreme accomplishment of Lawrence and Turner, leaving the great three, Reynolds, Gainsborough and Romney, standing out as the central masters of our XVIIIth century tradition." — CHARLES HOLMES.

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TO HOLD AUCTION OF NOTABLE BRITISH PORTRAITS

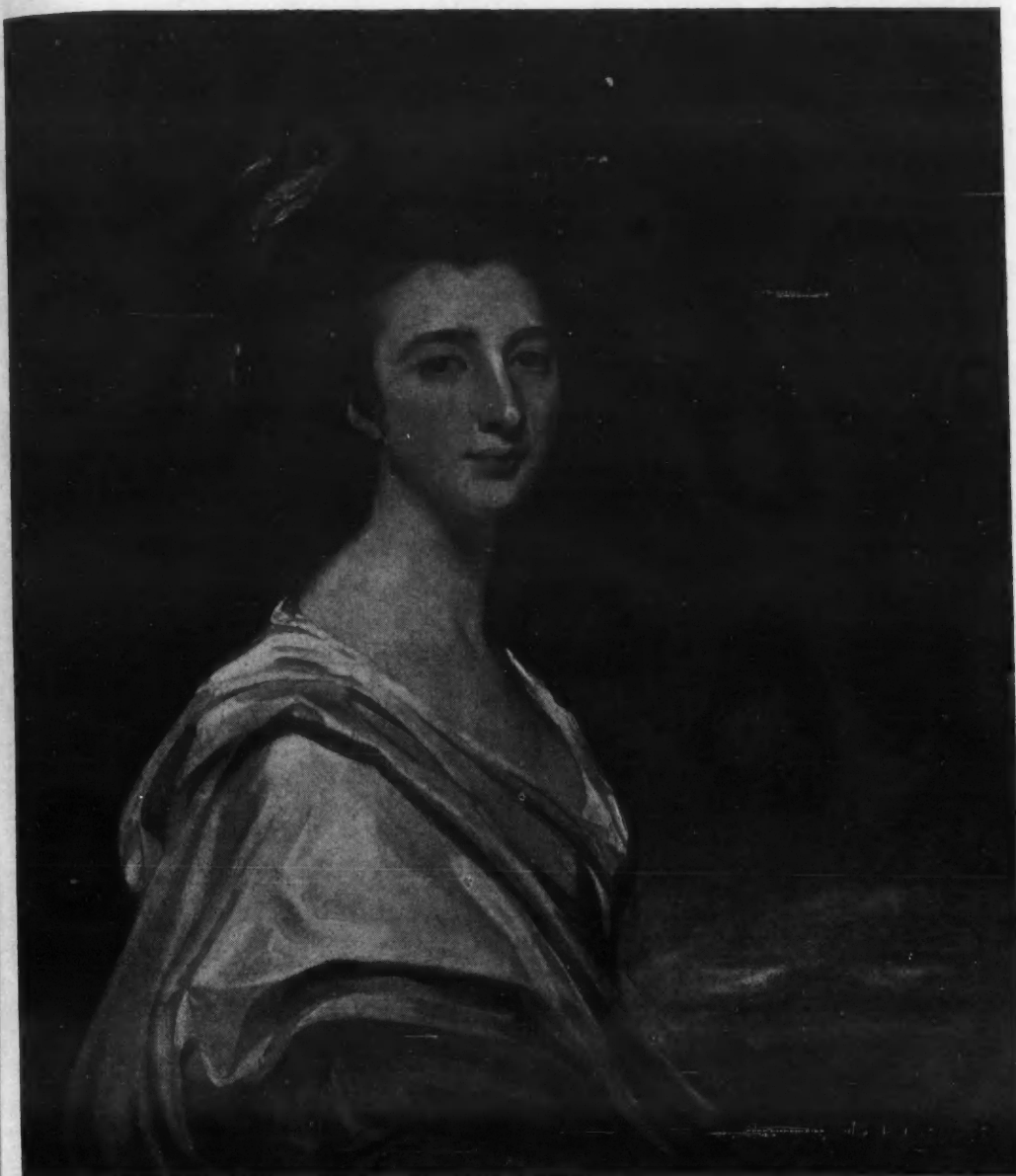
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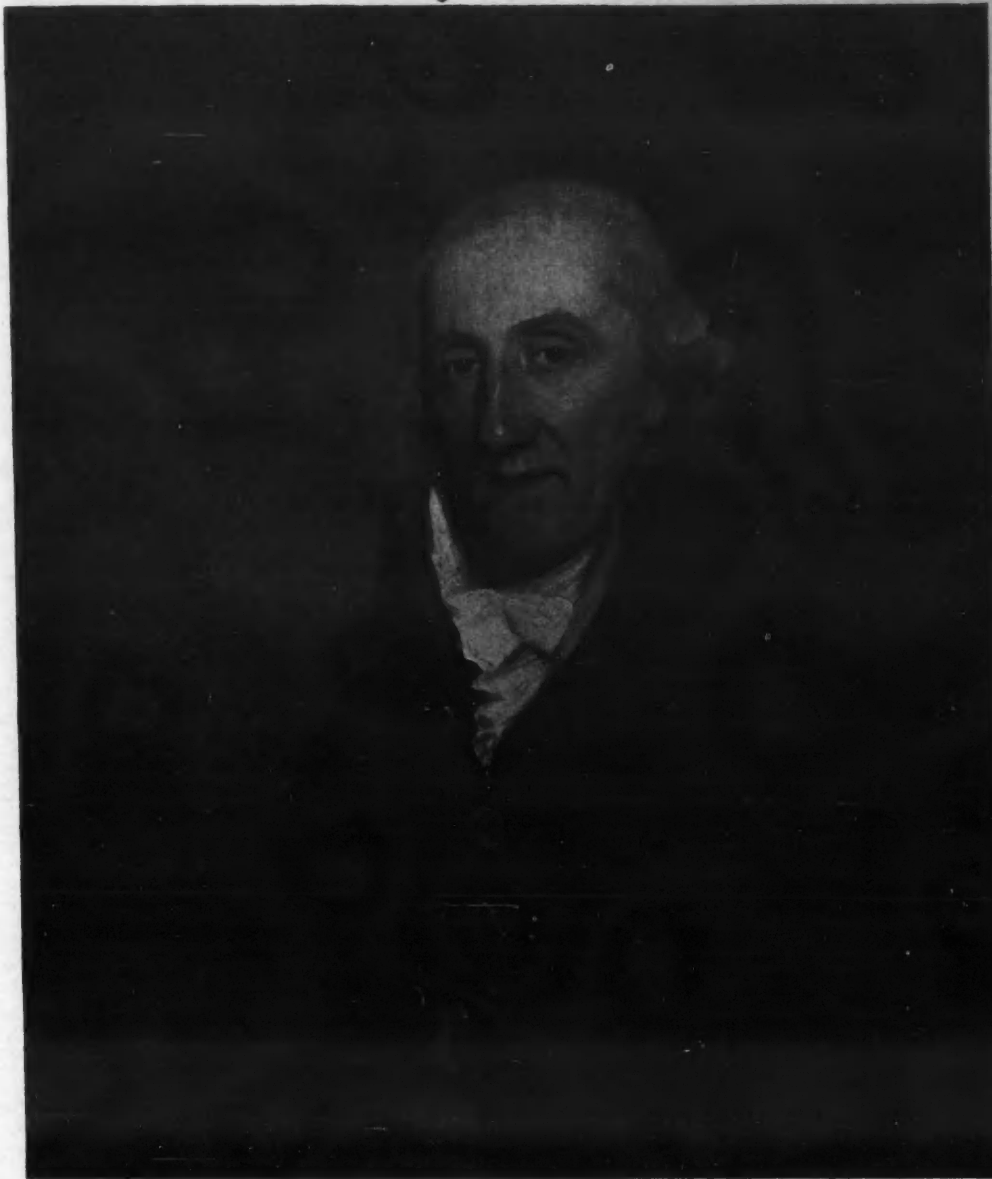
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"MRS. MARY KEENE"

By ROMNEY



"JAMES CHRISTIE, ESQ., OF DURIE"

By RAEBURN

These Four Canvases Are Representative of the Fine Offerings in the Painting Sale at the American-Anderson Galleries on November 16.



"PORTRAIT OF A NOBLEMAN"

By TINTORETTO



"MISS JENNY MUDGE"

By LAWRENCE



"NU DANS UN PAYSAGE"

This canvas, dating from 1894, is part of the Ambroise Vollard collection, on view at the Knoedler Galleries.

By RENOIR

COMING AUCTIONS

AMERICAN-ANDERSON GALLERIES

TALMAGE FURNITURE AND DECORATIONS

Now on Exhibition
Sale, November 17 and 18

English period furniture, Brussels Renaissance tapestries, Oriental rugs, English and Irish XVIIIth century silver, European porcelains, bronzes, and other art objects, the property of Mr. and Mrs. John F. Talmage of New York and Mendham, N. J., are now on exhibition at the American-Anderson Galleries, prior to dispersal on November 17 and 18.

The English furniture ranges from William and Mary to Sheraton, and is especially strong in Queen Anne. In this Queen Anne walnut group is included a walnut settee of fine proportions covered in XVIIth century Mortlake tapestry and a small secretary of inlaid and finely burl wood. There are also a number of Queen Anne chairs, featuring the splat and spoon and violin shaped back, covered in petit point of the period. An attractive walnut love-seat, covered in late XVIIth century silk-and-wool Mortlake tapestry, and a walnut armchair with arched high back will also appeal. Several carved cabriole legged stools, covered in needlework, as well as some burl walnut pieces, including a bookcase with secretary drawer; a well proportioned lowboy; a knee-hole writing desk and a small chest of drawers, also attract attention. Of the desirable mirrors in the collection, one notices a fine parcel-gilded and engraved pier example, also of Queen Anne period.

Fine needle-work is used on carved walnut wing chairs, armchairs and side chairs in the George I and George II furniture. Among the George II items are an attractive carved and parcel-gilded wall mirror in the style of William Kent, with old beveled glass, and a rare burl walnut kidney-shaped writing desk.

A good group of mahogany contains George III, Chippendale, Adam, Hepplewhite and Sheraton pieces, such as bureaux, cabinets, tables and sets of dining chairs.

A Brussels Renaissance tapestry from the atelier of Jacob Geubels, circa 1500, of allegorical subject, is noteworthy for its fine borders, with clus-

ters of fruit, foliage and figures of deities, and is reproduced in Heinrich Gobels' *Tapestries of the Lowlands*.

In a fine selection of silver is found a rare Queen Anne tazza by John Backe (?), London, and a rare George I Irish silver tazza, Dublin, 1724. Famous London makers such as John Schofield, Robert Rew, David Bell, Thomas Wigham, Charles Wright, T. and J. Guest and Josh Cradock, as well as Abraham Peterson and Peter Podie are represented by examples which will appeal to collectors in this field.

In addition to a group of bronzes, the collection comprises XVIIIth century French decorations in bronze doré and porcelain. Especially noteworthy is a three-piece garniture of gilded silver enamel and lapis-lazuli, richly ornamented, made in Nuremberg in the XVIIIth century. A Kang-hsi famille verte porcelain garniture of five baluster-form vases, attractive Meissen porcelain figurines, Staffordshire and Toby jugs appear in the smaller objects of decoration.

PLAZA AUCTION GALLERIES

BOOKS FROM THE TZARS' PALACES

Now on Exhibition
Sale, November 21-24

The Plaza Book Auction Corporation announces the sale of books in fine bindings from the Palaces of Tzarskoe Selo and Gatchina, to be held at the Plaza Art Galleries on the evenings of November 21, 22, 23 and 24. The books, now on exhibition, are described in the catalog as part of the private libraries of the palaces of the tzars, maintained for reading rather than show, and removed when the palaces were converted into public buildings.

All the popular writers of the French romantic period are represented, among them Balzac, Dumas, Féval, Karr, de Kock, de Montépin, Lacroix, Souvestre, Suë, du Terrail, etc. The works are all first editions with original wrappers, or boards with leather backs of the period.

The list of titles indicates a panorama of the romantic adventure tales of the period. They include Balzac's *Le Cabinet des antiques*, *L'Initié*, *Le Député d'Arcis* and *La Peau de chagrin*; the first work of Dumas fils, *Adventures de Quatre Femmes* and *d'un Perroquet*; Brisset's *Le Balafre* and *Le Béarnais*; Féval's *Les Amours de Paris*, *Le Fils du Diable*, *Le Jeu de la Mort* and others; de Kock's *Le Cocu*, *Carotin*, *Une Femme à Trois Visages*

and others; *Les Francs Taupins* and *La Chambre des Poisons* of Lacroix; Maquet's *La Belle Gabrielle*; Montépin's *Le Vicomte Raphaël*, *La Reine du Saba*, *Les Viveurs de Paris* and other novels; Saintine's *Les Maitresses de Louis XIII* and *Récits dans la Tourrelle*; Suë's *Le Juif Errant*, *Les Sept péchés Capitaux*, *Atars Gull* and *La Salmendre*; Michelet's *La Sorcière* and Taine's *Monsieur Graendorge*.

Among the XVIIIth century illustrated books in this collection are: *Abbrégé de l'Histoire Universelle* in five volumes with all the engravings surrounded by a border and five different engraved title pages (state unknown to Cohen); the lost work of Sénac de Meilhan, *L'Emigré*, which, only lately brought to light, has been rightly compared with C. de Laclos' *Les Liaisons Dangereuses* and Prevost's *Manon Lescaut*. It is one of the best descriptions of the life and manners of the post-revolutionary period in France.

Another very important feature of this library is the collection of fine bindings designed for the presentation copies given to the different emperors. These include *Demetrius, the Hero of the Don* by A. Eustaphie, in red morocco American binding, printed in Boston in 1818 and presented to the Empress Elizabeth Alexievna; *Lettres sur la Danse* presented by Noverre to Tzar Paul; the original manuscript of the *Te Deum* by C. Blum, sung at the Coronation of Nicholas I; *The Duc de Reichstadt* in a Thouvenain Binding; the marvelous elephant folio red morocco binding executed probably by Bozerian on the work of C. Thon, *The Palace of Cesar* and presented to Nicholas I; the volumes presented to Nicholas II and the Dowager Empress Maria Feodorovna, by the city of Paris to commemorate their visits in 1893 and 1896.

The travel books include Champain's *Voyages au Canada* in the 1632 edition, and Olearius' *Voyage en Perse, Moscovie, etc.* A number of illustrated books on military costumes, mostly from the private library of Alexander II, are in pristine condition. A splendid album of water colors by H. Blanchard, *Caucase et Volga*, executed in 1850 and presented to the Empress at the time of her coronation, in magnificent binding of Russian Caucasian morocco with heavy gilt ornaments, is particularly notable.

An interesting part of the collection is comprised of books from the private study-rooms of the Tzarewitch Alexis and the Grand Duchesses Olga, Tatiana, Marie and Anastasie, presented to them by "Papa" (Nicholas II), "Mama" (Empress Alexandra), "Auntie Irene" (Princess Irene of Prussia), "Uncle Harry" (Prince Henry of Prussia), "Auntie Victoria" (Princess of Battenberg), etc.

Most of the books, with the exception of the paper covered novels, have the stamp of the libraries or the ex-libris of the different Tzars.

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ART AND MURDER LINKED BY SELDES

Speculating on the relationship between murder and love of the fine arts, Gilbert Seldes commented on the popularity of the Century of Progress Art Exhibit, in the *New York Journal* of November 6. Mr. Seldes' observations, which will undoubtedly interest our readers, are reprinted herewith:

"I wonder if anyone has worked out the connection between murder and love of the fine arts, wholesale killing and collecting pictures. The two things came together once, some five hundred years ago, in Italy, when even the painters were not above sinking a stiletto into the backs of their enemies and the banditti probably were noted for their color effects. Sometimes when you read the immortal autobiography of Benvenuto Cellini, you wonder if he could tell the difference, when he was in a hurry, between a dagger and a palette knife. His patrons included men who hired gangs of cut-throats and were always ready to put a spot of poison in the soup. Now the same thing has occurred a second time in Chicago. Heavily publicized for its murders, Chicago reports that crime is waning, but some pretty clever work is still being done now and again; and at the same time, the exhibition of pictures held at the Art Institute in connection with the Century of Progress has set an all-time, all-world, universal and cosmic record (as befits all things in Chicago) with its attendance figures which ran up to nearly 45,000 in one day. Since the Fair opened more than a million and a half people have paid to see the special collection. And, what is more impressive, everyone in Chicago was more urgent for the visitor to see the paintings than to see the fan dances on the Midway.

"For days I had been seeing people



"LE REPOS DES VENDANGEUSES" By RENOIR
Unusual brush stroke and color characterize this canvas now shown in the benefit exhibition of the Vollard collection at Knoedler's.

carrying about a plaid-covered little book; you would see several dozen during lunch at any restaurant in the Michigan Avenue sector and men and women seemed to cherish them as precious souvenirs. I discovered that they were catalogues of the Art exhibit. Hotel clerks and waiters and newspapermen all put the art show at the top of their lists of indispensable things to see. On the closing days, dozens of groups followed lecturers around and listened to explanations of modern painting. Everyone was excited.

"I had passed through the city a few days earlier and a friend told me that

I must go to the 225 Club, where the drinks were free, because the management was more interested in having you gamble, and drinking seemed to release inhibitions. By the time I returned to the city, the club was closed, the proprietor had committed suicide, having been found in possession of certain stolen goods, and a gang of powerful young men was searching the city for such people as had gambled, given checks and stopped payment. After getting their satisfactions, I suppose the young men went to see the Picassos and the Van Goghs and the picture of Whistler's Mother."

AMERICAN INDIAN ART WORK SHOWN

The first gallery in New York City devoted entirely to American Indian art opened with a private view on November 10 at 680 Lexington Avenue. The new gallery will sell the art of the Indians and carry on the work begun by The Exposition of Indian Tribal Arts. It proposes to promote their art and to give the Indians alive today an outlet for their most perfect products.

There will be a series of exhibitions of water color paintings, the first of which includes the latest works of many artists introduced to the public through the Exposition of Indian Tribal Arts, now terminating its tour of the United States with the showing at the St. Louis Museum.

Miss Amelia Elizabeth White, Executive Chairman of The Exposition of Indian Tribal Arts and Secretary of the National Association on Indian Affairs, is a well-known collector of American Indian art and will be among those who select the works to be shown at the new gallery.

Mr. Walter Pach, who introduced the gallery at the opening, stressed the point that many Americans travel the face of the earth in search of art and are, at the same time, oblivious to the fact that one of the very great arts is found only on their own continent.

RICHMOND LIBRARY

American-Anderson Galleries, Inc.—The sale of the library of the late Edward Dean Richmond of New York City on November 2 and 3 realized a grand total of \$15,473. The highest price obtained in the dispersal was \$355 paid for Robert Louis Stevenson's *Treasure Island*, first edition with autograph letter, by Arthur Swann, Agt. Oscar Wilde's original typescript, signed, with six leaves in manuscript of *The Picture of Dorian Gray*, was bought by Dr. A. S. W. Rosenbach for \$500.

FOREIGN AUCTION CALENDAR

BERLIN

Lepke

Late November—Paintings by old and modern masters.

LEIPZIG

C. G. Boerner

November 14-16—Engravings of the XVth-XVIIIth century.

FRANKFORT

Heinrich Hahn

Nov. 28-29—Paintings, furniture and objects d'art.

Hugo Helbing

December 4-6—The Sigmaringen and Reif-fel collections.

LONDON

Christie's

November 15—Old English silver plate from various private collectors.

November 16—French and English furniture, Chinese porcelain, decorative objects and tapestry.

November 17—Modern pictures and drawings from various estates and private collections.

November 20—Old pictures, the property of Captain Edgell.

November 22—Decorative French furniture, porcelain, decorative objects and additional furniture.

Sotheby's

November 17—Art from the collections of Sir Samuel Hoare, the late Mrs. Andrew Lang, and of F. C. Hirst.

AMSTERDAM

Frederik Muller

November 21—Paintings by old masters coming from various private collections.

November 21-24—Antiquities, furniture and objects d'art from the Baron Voorst, Demidoff, Oldenburg and Brockdorff.

LUCERNE

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November 21-22—The Nikolsburg library.

November 23—The Dessauer autograph collection.

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LONDON LETTER

by Louise Gordon-Stables

The last two winters have been enlivened for Londoners by the organization of loan exhibitions which have specialized on certain periods of English History. We have had that on the Reign of Queen Elizabeth, and that on Charles II, both dealing very comprehensively with the art of the epochs from a number of angles. This coming January we are to have, (again in aid of the funds of the Young Women's Christian Association,) a show that confines itself to the Reign of Queen Anne and the life of the Duke of Marlborough, a fertile period not alone for painting and furniture, but also for china and glass, fine arms and jewels, as well as for books and miniatures. Serving on the committee one finds the names of several of the Churchill family, including that of Mrs. Winston Churchill, whose husband's monograph on his illustrious ancestor has of late aroused a revival of interest. There is every chance of this being a show of considerable distinction.

One of the most noteworthy incidents in connection with the early autumn exhibitions has been the renaissance of the New English Art Club, as demonstrated in the unusually live and spirited work that is on view at the present show. From being slightly intimidated by the more eccentric and revolutionary work, which has come into the limelight during the past few years and with which it could hardly claim entire sympathy, the club has now emerged into a state where it has regained its aesthetic nerve. To note the verve and soundness of the work exhibited both by the older and the younger members is an excellent tonic. A summer-evening landscape by Sir William Rothenstein is, in itself, an object lesson in the welding of modernist methods with the traditional. Here is no violent breaking away with what has gone before but a logical development and advance. The great names associated with the movement are all here.—Wilson Steer, (though not in every case so favorably represented as he might be,) Sir Charles Holmes in a particularly virile Yorkshire study, and Augustus John in a small figure of a woman, which seems to have been a preliminary sketch for a larger and more familiar one.

Very distinct and pleasant signs of a revival of confidence on the part of the art-buying public were obvious on the opening day of the winter exhibition of Chinese Antiquities at the John Sparks Galleries in Mount Street, at which a remarkable number of items were sold within a few hours. The collection, which has quite recently been acquired in China, includes some fine jade purchased in Peiping and is of a quality calculated to loosen the purse-strings of even the least susceptible of collectors.

As usual at the shows organized at these galleries, the carved figures are especially interesting. One of a priest in ivory, its rich dark patina brought about by the constant offerings of burning incense sticks, belongs to the early Ming dynasty, and is exquisitely modelled and decorated. Earlier is a fine seated figure of Kwan-Yin in wood, treated with a white lacquer overlaid with gold and other colored lacquers, (Yuan Dynasty), and earlier still the impressive stone figure of a Bodhisattva, seated on a pedestal of glass above a square-shaped base and still bearing traces of colored pigments. This belongs to the Six Dynasties and is a strangely imposing piece of work.



"LES GRANDS ARBRES"

By CEZANNE

One of the most powerful landscapes in the Vollard collection, now on view at the Knoedler Galleries.

Not the least attractive feature in the exhibition is the collection of Ming ridge-tiles, some in the form of rabbits, some in that of phoenix-birds and kyllins. The modelling of the birds and beasts is exceptionally fine, while the green and yellow glazes are most brilliant. Little T'ang pottery figures of dancers and musicians are especially graceful specimens of their kind and some models of horses possess that curiously living quality which characterizes the best output of their age. The jades include every type from the early Tsin plaque of "decayed" jade with white patina and the archaic Chou jade, carved with conventional designs of faces and mythological animals, to the Ch'ien Lung mutton-fat and green jades, often in forms identical with those of early bronzes. Splendid examples of spinach-green and the brownish mottled jade in forms of great elegance are further features of an outstanding show.

The "moderns" are well represented in a number of interesting picture shows just now. There is Keith Baynes at the Thos. Agnew Galleries in Old Bond Street, demonstrating the fact that he has entered upon a phase in which he is able to prove his mastery of pigment and his ability to set down on canvas in no uncertain terms his very personal outlook. This exhibition represents a great advance in his development, though it is obvious that the artist has not even yet overcome certain aesthetic problems.

At the Tooth Galleries, Allan Walton, an artist who has done a great deal in organizing modern artists in the cause of designs for textiles and other manufactures, is exhibiting paintings. While not conspicuously versatile in his treatment of landscape, this artist has a nice sense of his medium and uses color with discretion, and often with humor to emphasize apparently irreconcilable elements.

At the Colnaghi Galleries, drawings of France, Spain and Italy by Lionel Lindsay occupy the principal room.

This draftsman has a happy knack of seizing on the essential characteristics of his themes and in nailing to paper the spirit of place, proper to each. He can suggest detail without dwelling on its component parts and his architectural studies are solidly presented.

The Frélaud Exhibition at the Leicester Galleries gives us a more comprehensive idea of the scope of this painter than has been vouchsafed to most of us before. He sets down the spirit of a people, of that rather severe, dour and deeply religious people who inhabit the Breton land. These paintings of peasants and nuns, farms and chapels have in them nothing of superficiality. Each has been deeply realized beneath the sky of cloudless blue or that of lowering grey, and moreover in each is the capacity to make the onlooker realize as deeply. Here is an artist whose mood of appreciation on the part of the public is still less than it deserves to be, but he will assuredly, in the near future, come into his own.

NEW YORK AUCTION CALENDAR

AMERICAN-ANDERSON GALLERIES

30 East 57th Street

November 16—British XVIIIth century portraits, an El Greco, a Tintoretto, a Turner and a Sargent, all from distinguished British collections. Now on exhibition.

November 17, 18—Furniture and decorations from the collection of Mr. and Mrs. John E. Talmage of New York and Mendham, N. J., to be sold by their order. Now on exhibition.

November 23, 24, 25—Art collection of the late Thomas Fortune Ryan of New York City. On exhibition November 18.

PLAZA ART GALLERIES

9 East 50th Street

November 21, 22, 23, 24—Libraries from the palaces of Russian Tsars, to be sold by the Plaza Book Auction Corporation. Now on exhibition.

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ANTIQUES

Calendar of Exhibitions in New York

- Ackermann Galleries, 59 East 57th Street**—Prints by old and modern masters.
- American Academy of Arts and Letters, Broadway at 155th Street**—Paintings and drawings by George de Forest Brush, to May 1.
- American Folk Art Gallery, 115 West 18th Street**—Early American painting and craftwork.
- American Indian Art Gallery, 850 Lexington Avenue**—Work of American Indian artists.
- American Water Color Society, 215 West 57th Street**—Annual exhibition.
- American Woman's Association, 353 West 57th Street**—Show of oils and sculpture by members.
- An American Group, Barbizon-Plaza Hotel, Sixth Avenue at 58th St.**—Group exhibition by members, to November 25.
- An American Place, 509 Madison Avenue**—Twenty-five years of John Marin: 1908-1932, to November 27.
- Henri Antoville Galleries, The Waldorf-Astoria, Park Avenue and 49th Street**—Sporting etchings by contemporary English and American artists, to November 20.
- Arden Gallery, 460 Park Avenue**—Paintings, art for the garden and furniture.
- Argent Galleries, 42 West 57th Street**—"Mr. and Mrs." show: flower paintings by Nell Witters, to November 18.
- Artist's Gallery, The Towers Hotel, Brooklyn**—Exhibition of water colors by the Brooklyn Painters and Sculptors, to November 30.
- Averell House, 142 East 53rd Street**—Sculptures by Wheeler Williams and garden accessories.
- Isabella Barclay, Inc., 136 East 57th Street**—Exhibition of XVIIIth and XIXth century wallpapers for the benefit of the Architects' Emergency Committee Fund, to November 29.
- John Becker, 520 Madison Avenue**—Paintings by American artists; Le Corbusier paintings, watercolors, drawings.
- Belmont Galleries, 576 Madison Avenue**—Primitives, old masters, period portraits.
- Brooklyn Museum, Eastern Parkway, Brooklyn**—Important exhibition of Polish art, to November 23.
- Brummer Gallery, 55 East 57th Street**—Richard Owen collection of French XVIIIth and XIXth century drawings.
- Butler Galleries, 116 East 57th Street**—Paintings "suitable for decoration."
- Calo Art Galleries, 624 Madison Avenue**—Paintings of American and foreign schools.
- Carnegie Hall Art Gallery, 154 W. 57th St.**—Oils, etchings, lithographs and water colors by Frederick K. Detwiller.
- Cas-Deibo Art Galleries, Inc., Fifth Avenue at 49th Street**—Paintings by Miles J. Early, November 17-30.
- Ralph M. Chait, 600 Madison Avenue**—Chinese art.
- Contemporary Arts, 41 West 54th Street**—Paintings by Leon Kelly, to November 18; Gouaches paintings by Elliot Orr, November 13-25.
- Delphic Studios, 9 East 57th Street**—Paintings by Frederick Warndorf, water colors by Emil Bistram.
- Demotte, Inc., 35 East 78th Street**—Romanesque, Gothic and classical works of art; modern paintings.
- Deschamps Gallery, 415 Madison Avenue**—Sporting prints by A. J. Munnings.
- Downtown Gallery, 118 West 13th Street**—Exhibition of drawings by "Pop" Hart, November 14-December 2.
- A. S. Drey, 480 Fifth Avenue**—Paintings by old masters.
- Darand-Ruel Galleries, 12 East 57th Street**—Paintings by Boudin, to November 18.
- Ehrlich Galleries, 26 East 57th Street**—Old Masters. Mrs. Ehrlich—A new collection of antique English furniture and accessories.
- Eighth St. Gallery, 61 West 8th Street**—Exhibition of Gouaches by John Loneragan, to November 15; exhibition of sculpture by Aaron J. Goodelman, November 13-December 2.
- English Book Shop, 55 East 55th Street**—Original drawings and photographs of Great Georgian Houses of America, November 14-28.
- Ferargli Galleries, 65 East 57th Street**—Lithographs and drawings by Henry C. Pitz, to November 20; paintings by Lois Williams, to November 22.
- The Fifteen Gallery, 37 West 57th Street**—Exhibition of water colors by members, to November 25.
- French & Co., Inc., 210 East 57th Street**—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.
- Gallery, 144 West 13th Street**—"Nudes and Flowers" exhibition.
- Gallery of Living Art, 100 Washington Square East**—Permanent exhibition of progressive XXth century artists.
- Jean Gause, 4 East 53rd Street**—Painting and drawings by Art Directors, illustrations by Hugh Ferriss, Paul Brown and John Vassos, to November 18.
- Goldschmidt Galleries, 730 Fifth Avenue**—Old paintings and works of art.
- Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Founders' Exhibition**; Violet Oakley's *Miracle of Geneva*, to November 18; paintings by Nicolai Fechin, November 14-25; water colors by Eleanor Custis, November 15-30.
- Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.**—Painting and sculpture by American artists, to November 30.
- Grant Studios, 114 Remsen Street, Brooklyn**—Etchings by American artists.
- Marie Harriman Gallery, 61 East 57th Street**—Loan exhibition of paintings by Courbet and Delacroix.
- Harlow, McDonald Co., 667 Fifth Avenue**—Prints by old and modern masters.
- Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street**—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.
- Kennedy Galleries, 745 Fifth Avenue**—Water color drawings and etchings by Grant Reynard.
- Keppel Galleries, 16 East 57th Street**—Etchings and drypoints by D. Y. Cameron.
- Knoedler Galleries, 14 East 57th Street**—Paintings from the Ambroise Vollard collection, to December 3, shown for the benefit of the Public Education Association.
- Kraushaar Galleries, 680 Fifth Avenue**—Exhibition of paintings and water colors by H. E. Schnakenberg, to November 25.
- John Levy Galleries, 1 East 57th Street**—Old and modern masters.
- Julien Levy Gallery, 602 Madison Avenue**—"Twenty-five Years of Russian Ballet," from the collection of Serge Lifar, to November 22.
- Littenfeld Galleries, Inc., 21 East 57th Street**—Paintings by old and modern masters.
- Little Gallery, 18 East 57th Street**—Portrait drawings in sepia and sanguine by Paul Meylan, to November 25.
- Macbeth Gallery, 15-19 East 57th Street**—Drawings by Robert Henri; Mexico as seen by American Printmakers, to November 13; new lithographs by Stow Wengenroth; paintings, etc., by Percy Crosby, November 14-27.
- Pierre Matisse Gallery, Fuller Bldg., 51 East 57th Street**—Twenty paintings by Rouault, to November 24.
- Metropolitan Galleries, 730 Fifth Avenue**—Works of Rare Old Masters.
- Metropolitan Museum of Art, 82nd St. and Fifth Ave.**—Loan exhibition of Islamic miniature painting and book illumination, to January 7; Three Hundred Years of Landscape Prints; display of XIXth century lace shawls; recent accessories in the Egyptian department.
- Milch Galleries, 105 West 57th Street**—Paintings by contemporary Americans, to November 25.
- Montross Gallery, 785 Fifth Avenue**—Paintings and drawings by Leo Katz, to November 18.
- Morton Galleries, 130 West 57th Street**—"Pictures and People of the South," by Bertha Herbert Potter, to November 20.
- Museum of the City of New York, Fifth Avenue at 104th Street**—Claude Bragdon stage and costume designs for Walter Hampden productions, to November 19; centenary exhibition of Edwin Booth memorabilia from the collection of The Players, November 15-January 15.
- Museum of Modern Art, 11 West 53rd Street**—One-man show of etchings, watercolors and paintings by Edward Hopper, to December 7.
- Newark Museum, N. J.**—Arms and Armor from the Age of Chivalry to the XIXth century. The Jaehne loan collection of Netsuke. Modern American paintings and sculpture. Fifty watercolors by modern American artists, to January 1. Closed Mondays and holidays. Sculpture (in court).
- New School for Social Research, 66 West 12th Street**—Special exhibition arranged by J. B. Neumann.
- New York Historical Society, 4 W. 77th Street**—Exhibition of views of old New York in various media by a group of forty artists.
- New York Public Library, Central Bldg.**—Exhibition of illuminated mss. in The Spencer collection.
- Newhouse Galleries, 578 Madison Avenue**—XVIIIth century decorative paintings, during November.
- Frank Partridge, Inc., 6 West 56th Street**—Fine old English furniture, porcelain and needlework.
- Portrait Painters Gallery, 642 Fifth Avenue**—Portraits by American artists.
- Raymond & Raymond, 40 East 49th Street**—Work of the Contemporary Print Group, "An American Scene."
- Rehn Galleries, 683 Fifth Avenue**—Paintings by John Carroll.
- Reinhardt Galleries, 730 Fifth Avenue**—Old masters and work by contemporary French and American artists.
- Roerich Museum, 310 Riverside Drive**—Contemporary Argentine art, to November 28.
- Rosenbach Co., 15 East 51st Street**—Antique furniture and silver, tapestries, etchings, porcelains and art objects.
- Schultheis Galleries, 142 Fulton Street**—Paintings and art objects.
- Schwartz Galleries, 507 Madison Avenue**—Prints by old and modern masters.
- Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street**—XVIIIth century English paintings and modern drawings.
- Messrs. Arnold Seligmann, Key & Co., Inc., 11 East 52nd Street**—Exhibition of the development of textile art from the early Christian period to the XVIIIth century from the collection by Adolfo Loewi of Venice, through November.
- Jacques Seligmann Galleries, 3 East 51st Street**—Water colors by Cezanne, November 16-December 7.
- E. & A. Silberman Gallery, 32-34 East 57th Street**—Paintings by old masters.
- Marie Sterner, 9 East 57th Street**—Colored drawings by Grigoriev for The Brothers Karamazov, November 13-25.
- University Settlement, Eldridge and Livingston Streets**—Metropolitan Museum's traveling exhibition of Far Eastern art, to December 17.
- Valentine Gallery of Modern Art, 60 East 57th Street**—George L. K. Morris.
- Vernay Galleries, 19 East 54th Street**—XVIIIth century English furniture, porcelain, silver and paneled rooms.
- Wannamaker Gallery, an Quatrieme, Astor Place**—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.
- Wannamaker Gallery, an Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street**—Antiques and objets d'art.
- Wells, 32 East 57th Street**—Chinese and Indian art.
- Weyhe Gallery, 794 Lexington Avenue**—Prints by modern artists.
- Whitney Museum, 10 West Eighth Street**—"Twentieth Century New York in Paintings and Prints," to November 30.
- Wildenstein Galleries, 19 East 64th Street**—Modern masters in pen, pencil and crayon, assembled by the College Art Association.
- Yamanaka Galleries, 680 Fifth Avenue**—Chinese and Japanese art in all phases.
- Howard Young Galleries, 677 Fifth Avenue**—"Paintings of Noted Horses," by George Ford Morris, to November 25.
- Zborowski Gallery, 460 Park Avenue**—Paintings by modern French artists.

Murray Furniture and Decorations
American-Anderson Galleries, Inc.—Furniture and decorations from the collection of Dr. and Mrs. T. M. Murray of Boston, sold on November 3 and 4, realized a grand total of \$32,755. We list below the following high prices obtained in the dispersal:

151—Sheraton inlaid mahogany and satinwood break-front bookcase—English, XVIIIth century; Mrs. F. W. Bellamy	\$575
182—Important Chinese "Lowestoft" porcelain punch bowl—Ch'ien Lung; W. W. Seaman, Agt.....	500
229—Set of twelve George III silver lobed plates—William Stevenson (?), London, 1819; A. J. Scheuer, 510	
233—Rare George II gilded silver salver—David Williams, London, 1743; Michael Feinberg, Inc.....	525
303—Queen Anne inlaid burl walnut secretary with paneled doors; E. A. Phillips	650

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Michaelyan Shows Traveling Exhibit Of Oriental Rugs

The exhibition of Oriental rugs, assembled by Rudolf Meyer Riefstahl for the College Art Association and on view at Michaelyan's until November 25, has been organized in line with the double purpose of the traveling exhibits sponsored by the Association. These objectives are, according to Dr. Riefstahl's introduction to the catalog, the stimulation of general interest in art and a specific educational purpose. The latter, Dr. Riefstahl qualifies as "education in sensitiveness, which permits us to derive pleasure from contact with works of art . . . and . . . education through the transmission of concrete knowledge in a clear and graspable form."

The assembling of a group of rugs which would best fulfill these intentions meant the exclusion of museum-specimens of the XVth and XVIth centuries. These precious weaves of enormous value, although important as an exhibition of art, would only serve to alienate a public which would feel them to be far beyond their reach. What we need today, however, is, as Dr. Riefstahl points out, "not so much art for art's sake as art for the public's sake."

The choice of rugs, therefore, fell to examples fifty or a hundred years old such as visitors to the exhibition may well have seen in private homes or shops. Fifty characteristic examples of all the more important rug-weaving districts of the East have been selected and in this systematic assembling of representative types lies the chief educational value of the exhibition.

The problem of developing an interest in rugs is more complex. As Dr. Riefstahl explains, an oriental rug can carry with it the association of the "romance of the East" and thus become a starting point for a "motion-picture emotion."

"... Connected with the rug itself and, therefore, sounder is the enjoyment of color and design. The Orientals are masters in the harmonious blending of colors, and among the Mohammedan peoples abstract ornament, avoiding the representation of human figures or animals, has been carried to a height never attained by any other art. The enjoyment and experience of such beauty of color and design does not require any knowledge. It demands the easiest and, at the same time, the most difficult thing—it demands sensitiveness and the mood to sit quietly and enjoy, a mood, alas, too rare in our days. Knowledge of the different types of rugs, of diverse types and compositions and designs, will sometimes give valuable suggestions to sensitiveness and enjoyment. More often, however, it will mar the fundamental pleasure. Every woman knows that choosing a becoming hat is not a matter of historic knowledge but of taste and sensitiveness, and this very same attitude is the best for understanding and enjoying Oriental rugs.

"Much has been said about the symbolic meaning of rugs. There is no doubt that rugs contain many symbolic motifs, particularly those borrowed from Chinese art. But many an innocent flower or leaf motif has been provided with a symbolic meaning which it never had. On the other hand, the recurrence of the repeated design has something of the unavoidable movement of fate. I have been told that in certain Oriental provinces, the short and long sides of the rugs are designated as 'time' and 'space,' the very fields within which casualty evolves.



USHAK
RUG
XVIII
CENTURY

Loaned by
Mr. George
Hewitt Mey-
ers to the
exhibition at
the Michael-
yan Galleries
arranged by
Dr. R. M.
Riefstahl and
sponsored by
the College
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tion.

CINCINNATI

Through December 3 the Fourth Juryless Exhibition of Work in the Fine and Decorative Arts by Artists of Cincinnati and the vicinity is on view. Artists of Cincinnati and the vicinity. This was first sponsored by the Cincinnati Art Museum in 1930 and has become an important event in local art circles. Important contributions are made by the faculty of the Art Academy including H. H. Wessel, Myer Abel, Reginald L. Grooms, Henrietta Wilson, Charles W. L. Schlapp, Arthur L. Helwig and Frank H. Myers. Artists now attending the Academy or former students are represented. Albert Pels, recent winner of recognition from the Art Students League in New York, is showing a canvas entitled, "Houses on a Hillside." Many familiar names from Cincinnati and the neighboring regions are found on the list of contributors to the exhibition of paintings, graphic arts, sculpture, and decorative arts.

An additional display of Contemporary Prints, loaned by E. Weyhe of New York, will be on view from November 18 through January 2.

The contemplation of the intricate, apparently undetermined and yet determined interlacings of the rug pattern brings us into a state of peaceful void for which the Arabic word 'kef' has been coined, and in this lies, perhaps, the real symbolic meaning of rug designs."

Mr. George Hewitt Myers, Director of the Textile Museum of the District of Columbia, Washington, D. C., and Mr. H. Michaelyan of New York City have made possible the present exhibition by their generous loan of rugs from their collections. After November 25 the exhibition will go to Buffalo to be shown by the Buffalo Fine Arts Academy at the Albright Art Gallery.

WHITE PLAINS

Through the next exhibit which comes to the Guild Gallery of the County Center (White Plains) two groups of art lovers will be served—those who are interested in the art of the ancients and the patron whose chief interest is in the freest expression of so-called modern art. The gallery which opened with this joint exhibit on Monday, November 1, will show rare specimens of the ancient potters' art in Persia, loaned by the studio of Turaban and Company of White Plains, as well as the original and creative work of Miss Elsie Driggs, a painter and water colorist who lives in New Rochelle. The exhibit of her work will contain some five canvases and eight water colors—all representative of her recent output.

The present show at the Center is another exhibition presented by the Westchester Arts and Crafts Guild. It is given under the sponsorship of the Westchester County Recreation Commission which further expresses its interest in the arts and crafts by conducting the Westchester Workshop at the County Center. The gallery is open every day but Sunday from 10 a. m. to 5 p. m. The exhibit will remain on view through November 18th.

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DAYTON

The Dayton Art Institute is about to extend greatly its educational work with school children and young people, and has recently appointed Miss Margaret E. Davis as Director of Educational Activities. This departure has been made possible through the generosity of a group of civic minded people of the town. Miss Davis, who spent the summer in Chicago as special lecturer on the Italian paintings of the World's Fair Exhibition at the Art Institute, was formerly the Director of the Flint Institute of Arts. She plans, among other things, to give particular attention to children of the fourth, fifth and sixth school grades, and to correlate their studies in the gallery with the art courses they are taking in school.

An especially interesting feature of the program is the formation of an art appreciation group of young people of college age for those who have been forced to drop college plans because of finances. This would seem to fill a widely felt need in these times.

For the younger children, there will be Sunday afternoon programs consisting of a story hour, often illustrated with slides, which will deal with various aspects of Italian life and art. On alternate Sundays, music, plays or folk dancing will be provided. Games and scrap books designed to develop a knowledge and appreciation of art and its background will be used at tables in the Children's Room.

Other activities will be undertaken, both for children and adults, where there is any response, and if sufficient help can be obtained from volunteer workers to permit such expansion.

WASHINGTON

An exhibition of etchings and dry-points by Louis C. Rosenberg of Fairfield, Conn., is being held until November 26 at the Smithsonian, in the division of graphic arts.

PHILADELPHIA

An exhibition of paintings by Hilaire Hiler is now on view at the Mellon Galleries, and will continue until November 14. Last week saw a show by "An American Group," including work by Francis Criss, Stuart C. Edie, Frederic Knight, Hobson Pittman, Louis Ribak, Anatol Shulkin, Jacob Getlar Smith, Chuzo Tamotzu and Warren Wheelock.

The Pennsylvania Museum of Art is holding until November 20 an exhibition of porcelain in its first floor galleries.

CHICAGO

Among the paintings most talked about at the Art Institute's Century Progress Exhibition of Art, aside from Whistler's "Mother" is the cubistic picture called "Nude Descending the Stairs," by Marcel Duchamp. Visitors, in trying to recall the name of the painting about which they had read ever since it was first shown in the Art Institute in 1913, find difficulty in recalling the exact wording of the title. The other day a woman approached the guard in the east wing section where, in Gallery G61 the painting is hung and enquired, "Where can I find the picture of the Nude Falling Down the Stairs?" A student in psychology could find thousands of instances where newspaper publicity has exercised decided influence on the queries visitors ask. One of the Art Institute guards report that a woman approached him the other day and said "I'd like to see the painting of Sally Rand of the Renaissance!" Still another wanted to be shown "the most expensive pictures in the exhibition." "Where is Pickolin's Mother," asked a man who was wandering from gallery to gallery. A young lady wanted to see "Little Boy Blue," probably referring to Gainsborough's "Blue Boy," which is now in the Huntington Gallery in Pasadena. Pictures are asked for about which the Art Institute officials have never heard, as for instance the question of the woman, "I'm looking for a painting called 'The Rogue,' which some one told me was here at the Art Institute."

All summer the School of the Art Institute of Chicago has been host to visitors, among them many distinguished professional workers. Recently the Department of Advertising and Printing Design of the School of Industrial Art was honored by the presence of Mr. and Mrs. Frederic Goudy. Mr. Goudy, whose type-face designs are internationally famous, spoke to the students at some length, touching on some of the problems involved in the creation of legible and beautiful type, and showing some examples of his most recent work. Mrs. Goudy (who is an excellent craftsman in her own right) and Mr. Goudy were greatly interested in the work which the typography classes are doing under the direction of Mr. Otto Forkert. They remarked on the great opportunity open in the school to artists in this medium, and expressed the hope that the work which students are doing in the school will continue to have its influence for good in all branches of typographic usage.

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